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Special
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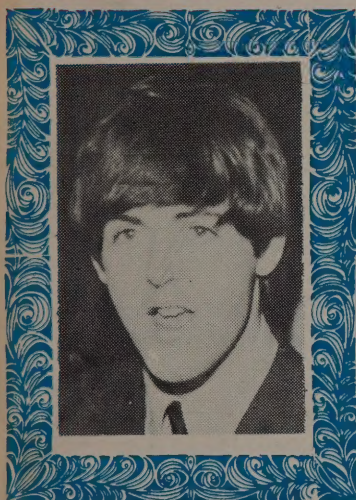


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●MR. DIEINGLY SAD

(As recorded by The Critters/Kapp)

DON CICCONE

Just a breeze will muss your hair
But you smile away each little care
And if the rain should make you blue
You say tomorrow is anew
Blue be your eyes
Blonde your hair
You realize beyond a care
Life's in a hurry but you've got no worry
You're so mystifyingly glad
I'm Mr. Dieingly Sad.

And when the leaves begin to fall
Answering old winter's call
I feel my tears, they fall like rain
Weeping forth a sad refrain
Dark, blue and dim it may seem
You mark a grin, a moonbeam brightens
your smile
Pray tell me how all the while
You can be so mystifyingly glad
And I'm Mr. Dieingly Sad.

You say take my hand and walk with me
Wake this land and stalk the sea
Show my love, unlock all doors, I'm yours.

Then the tide rolls up to shore
I whisper low, I love you more, more
than ever you could know
Adore me do, so I could show
I'm so mystifyingly glad
Not Mr. Dieingly Sad, not Mr. Dieingly
Sad.

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●WHAT BECOMES OF THE BROKEN-HEARTED

(As recorded by Jimmy Ruffin/Soul)

PAUL RISER

JAMES DEAN

WILLIAM WEATHERSPOON

As I walked this land of broken dreams
I have visions of many things
Love's happiness is just an illusion
Filled with sadness and confusion
What becomes of the broken-hearted
Whose had love has now departed
I know I've got to find
Some kind of peace of mind baby
The fruits of love grow all around
But for me they come a-tumblin' down
Everyday heartaches grow a little
stronger

I can't find my way much longer
I walk in the shadows searching for light
Cold and alone, no comfort in sight
Hoping, praying for someone to care
Always movin' and goin' nowhere
What becomes of the broken-hearted
Whose had love has now departed
I know I've got to find some kind of
peace of mind

Help me, I'm searching though I don't
succeed to satisfy this growing need
If there's no way, no chance for a begin-
ning

All that's left is an unhappy ending
Now what becomes of the broken-hearted
Whose had love that's now departed
I know I've got to find some kind of
peace of mind

I'll be searching everywhere
Just to find someone to care
I'll be looking everyday
I know I'm gonna find a way
Nothing's gonna stop me now
I'll find a way somehow
I'll be searching everywhere
Looking for someone to care.

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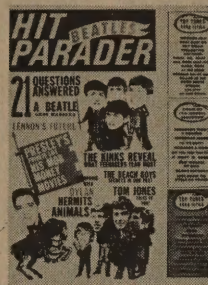


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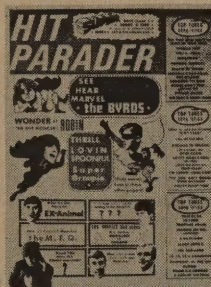


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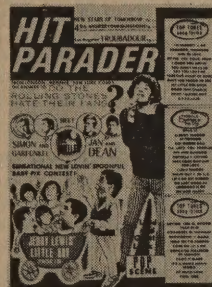


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The Lovin' Spoonful
vs. Super Groupie

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Sonny & Cher, Kinks,
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AUGUST, 1966

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hate their fans?

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Little Boy

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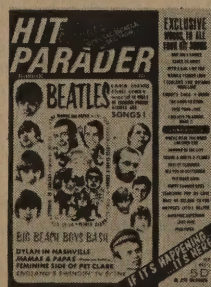


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●GOOD DAY SUNSHINE

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY
Good day sunshine
Good day sunshine
I need to laugh and when the sun is out
I've got something I can blab about
I feel good in a special way

●YELLOW SUBMARINE

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY
In the town where I was born lived a man
who sailed to sea
And he told us of his life in the land of
submarines
So we sailed up to the sun till we found
the sea of green
And we lived beneath the waves in our
yellow submarine.

We all live in a yellow submarine, yellow
submarine, yellow submarine, yellow
submarine.

And our friends are all aboard
Many more of them live next door
And the band begins to play
As we live a life of ease
Everyone of us has all we need
Sky of blue and sea of green
In our yellow submarine, yellow
submarine.

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●ELEANOR RIGBY

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY
Ah, look at all the lonely people
Eleanor Rigby picks up the rice in the
church
Where a wedding has been
Lives in a dream
Waits at the window, wearing the face
that she keeps in a jar by the door
Who is it for?

All the lonely people, where do they
come from?
All the lonely people, where do they all
belong?
Father McKenzie, writing the words of a
sermon that no one will hear
No one comes near
Look at him working, darning his socks
in the night
When there's nobody there
What does he care.

All the lonely people, ah, look at all the
lonely people
Eleanor Rigby died in the church and
was buried along with her name
Nobody came
Father McKenzie, wiping the dirt from
his hands as he walks from the grave
No one was saved
(Repeat chorus).

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I'm in love and it's a sunny day.

We take a walk, the sun is shining
down
Burns my feet as they touch the ground
And then we lie beneath a shady tree
I love her and she loves me
She feels good, she knows she's looking
fine
I'm so proud to know that she is mine

●I WANT TO TELL YOU

(As recorded by The Beatles/Capitol)
GEORGE HARRISON
I want to tell you
My head is filled with things to say
When you're here all those words they
seem to slip away.
But if I seem to act unkind
It's only me, it's not my mind that is
confusing things
I want to tell you
I feel hung up and I don't know why
I don't mind
I could wait forever
I've got time, I've got time.

When I get near you
The games begin to drag me down
It's alright, I'll make you
Maybe next time around
Sometimes I wish I knew you well
Then I could speak my mind and tell
you
Maybe you'd understand
I want to tell you
I feel hung up and I don't know why
I don't mind
I could wait forever
I've got time, I've got time.

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●FOR NO ONE

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY
Your day breaks, your mind aches
You find that all her words of kindness
linger on
When she no longer needs you
And in her eyes you see nothing, no sign of
love behind the tears cried for no one
A love that should have lasted years.
She wakes up, she makes up
She takes her time and doesn't feel she
has to hurry
She no longer needs you.
And in her eyes you see nothing, no sign
of love behind the tears cried for no one
A love that should have lasted years.
You want her, you need her
And yet you don't believe her
When she says her love is dead
You think she needs you.

You stay home, she goes out
She says that long ago
She knew someone but now he's gone
She doesn't need him.
Your day breaks, your mind aches
There will be times when all the things
you said will fill your head
You won't forget her.

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Good day sunshine, good day sunshine,
Good day sunshine, good day sunshine.
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●SHE SAID, SHE SAID

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY
She said I know what it's like to be dead
I know what it is to be sad
And she's making me feel like I've never
been born
I said who put all those things in your
hair
Things that make you feel that I'm mad
And you're making me feel like I've
never been born.

She said you don't understand what I
said
I said no, no, no you're wrong
When I was a boy everything was right
Everything was right
I said even though you know what you
know
I know that I'm ready to leave
'Cause you're making me feel like I've
never been born
She said (she said)
I know what it's like to be dead
(I know what it's like to be dead)
I know what it is to be sad
(I know what it is to be sad).

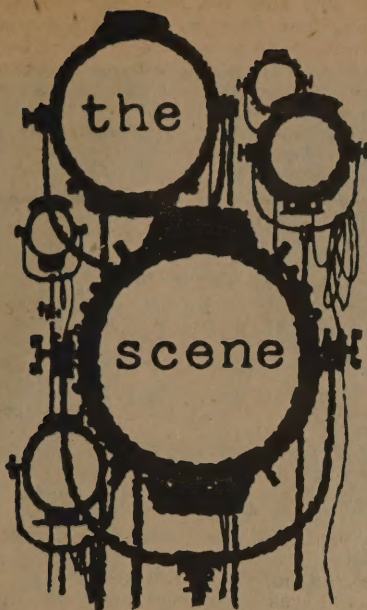
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●HERE, THERE AND EVERYWHERE

(As recorded by The Beatles/Capitol)
JOHN LENNON
PAUL MCCARTNEY
To lead a better life, I need my love
to be here
Here making each day of the year
Changing my life with a wave of her
hand
Nobody can deny that there's something
there
I want her everywhere and if she's
beside me I know I need never care
But to love her is to meet her everywhere
Knowing that love is to share.

To lead a better life, I need my love to
be here
There running my hands through her
hair
Both of us thinking how good it can be
Someone is speaking but she doesn't
know he's there
Each one believing that love never dies
Watching her eyes and hoping I'm
always there
I want her to be there and everywhere
Here, there and everywhere.

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WE ANSWER TIME Magazine

The-Dirty-Song-Spotters are on the loose again! Every so often news magazine writers and radio station program directors, with nothing better to do, unearth "suggestive hidden meanings" in popular song lyrics.

It seems that whenever adults fail to understand some aspect of teen culture they try to analyze and criticize it to death.

What really disturbs many adults is the open-mindedness of today's generation. Pop music deals with stark realities that would have been swept under the rug a few years ago. By bringing these subjects into the open they can be examined objectively.

Occasionally there are songs in poor taste, but the situation is not as bad as Time Magazine would have the nation believe.

If you look hard enough you can find suggestive meanings in any song. That's why we're surprised that Time and all the other Dirty-Song-Spotters missed a tune that's been corrupting young minds for generations.

Every line of this simple melody is just teeming with sin and corruption and sordid ugliness.

Here it is:

Row row row your boat

("Row" is a junkie term that means "take." "Boat" is an obvious reference to the "drugs" that will send this person on his "trip.")

Gently down the stream

("Stream" of course is the bloodstream. Enough said).

Merrily merrily merrily merrily, life is but a dream

(This line can only be interpreted as the incoherent babblings of the junkie who has slipped into a dreamlike trance in his attempts to escape reality.)

Now that this wicked song has been exposed we hope that the proper authorities will take steps to keep it from undermining the morals of this country's innocent youth.

Next month, if the news magazines don't beat us to it, we'll expose the evil hidden meanings behind the words printed on candy bar wrappers, cereal boxes and postage stamps!! Oh yes....and just what does Ed Sullivan mean when he says "a really big show?" □



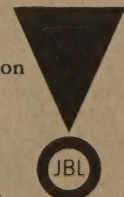
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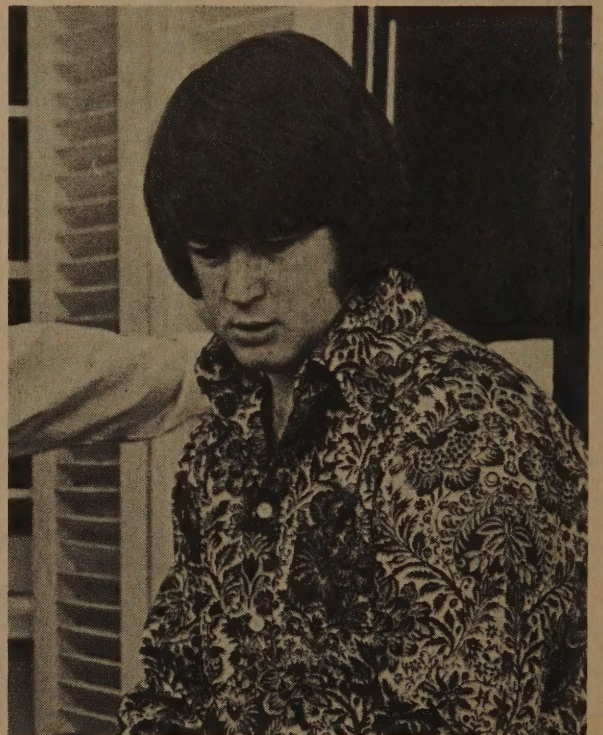
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IS THIS THE END?

The old familiar faces are disappearing. Lovely Michelle is no longer with the Mama's & Papa's. Alan Price and John Steel left the Animals a few months ago and by the time you read this the entire group could be KApud. Paul Jones is no longer singing with Manfred Mann. The Byrds lost Gene Clark. Musical director and bass player Paul Samwell-Smith left the Yardbirds. Brian Wilson no longer makes personal appearances with the Beach Boys.

What's happening with the groups?!

Most of them are experiencing growing pains. The pressures of success don't make things any easier. Being a member of a group is like joining a family. You work, travel and live with the same people month after month after year. It's not easy to maintain a private life or keep secrets or come and go as you please. But every week, hundreds of guys and a few girls aim for that way of life.

The group thing got real big with the Beatles. They inspired youngsters all over the world to pool their talents and form groups. If you couldn't play an instrument and if you didn't have 3 or 4 long-haired friends with electric guitars, drums and a tambourine, you didn't stand a chance against the amplified assault from London, Liverpool, Greenwich Village and all points West.

Some talented people who may have had solo-aspirations found a swifter path to success as a member of a group. But in a group, the majority rules and there are bound to be differences of opinion. Many group members now seek the freedom to follow their own independent ideas. They want to be in complete control of whatever they do.

Some performers have successfully combined two careers. Mick Jagger and Keith Richard write songs and produce records for other performers without any help from the other three Rolling Stones. John Lennon has his books. George Harrison just opened a discotheque in London. Bob Gaudio of the Four Seasons owns a Polynesian restaurant. James Brown produces records. So does Smokey Robinson of the Miracles. Johnny Rivers just started his own record label, Soultown. Ray Charles owns Tangerine Records and the RPM International recording studios. Many other stars have successful sidelines.

But some artists would rather make a complete break from the pressures of endless personal appearances, living out of a suitcase, frantic last minute recording sessions and all that rot. The Byrds dwindled to four when nervous strain knocked Gene Clark out of the lineup. Brian Wilson stopped touring with the Beach Boys to spend most of his time in the recording studio. Nick Massi didn't like to be away from home so he left the Four Seasons. Paul Jones, former lead singer with Manfred Mann, is beginning a new career by making a movie with model Jean Shrimpton. Alan Price hated to fly so he left the Animals and started his own group in England (HP July '66). John Steel left the Animals to be with his wife and daughter. The groovy MFQ disintegrated completely because everyone wanted to be a leader. Their drummer, Fast Eddie, now backs the Mama's & Papa's who had their share of problems too.

Mama Michelle Gilliam has separated from her husband, Papa John Phillips. A top group can't function smoothly when its two married members are having problems so Michelle is out and tall long-haired Jill Gibson is the new Mama.

We plan an interview with Jill soon and we intend to keep our readers posted on who's singing with who at all times...and why. The following articles explain why Sam left the Yardbirds, what Ex-Byrd Gene Clark intends to do musically and some reasons behind the impending Animal breakup.

These are some recent personnel changes. In the months ahead you'll be seeing more new faces in the old groups and a few old familiar faces in some brand new groups. Stay tuned to HIT PARADER for all the details. □

YARDBIRDS

By Keith Altham

why Sam Left

"I'm a bit too old at twenty-three for all those screaming kids leaping about. I don't really think I'll be missed in the group—no one really noticed me on stage. I might just as well have been a dummy. A robot could have done what was required of me. Keith and Jeff are really the only two faces that matter in the Yardbirds."

The speaker is Paul Samwell-Smith, the bass player who has just left the group after three years' hard work. Sam was the widely recognized spokesman for the group, and also played a part in

the production and composition of the majority of the group's hit singles.

Whatever his reasons for leaving, one thing is certain, and that is it takes a degree of moral courage to give up the money that a successful group like the Yardbirds are making now, both in the U.S. and England.

However, Sam's three-year stand has not exactly left him impoverished, as was evident from the Lotus convertible we sped about London in, and his remarks about trading it in for a Rover 2000.

"Naturally, there are things I regret about leaving—like the money," said Sam, "but you can't go on doing something you don't want to do for the rest of your life. It was just one long grind up and down the country.

"I shall miss the companionship and the humor of the group. We'd built up a kind of humor of our own. I can remember the early days when Keith and I tried so hard to keep the group together looking for work in pubs all around Harrow. There was a lot of excitement to begin with, but now it's gone, and I've got to find a new baby."

Just what kind of a "new baby" Sam is looking for seems vague, but he is obviously still very interested in the pop music world and would like to continue working on the production side. Very much on the secret list seems to be something that he and Ray Davies are working on.

"I should like to work with the Yardbirds on a few of their numbers, but obviously this would be very difficult now that I am not in the group and attuned to their ideas.

"I'm also very interested in film work, particularly the advertising side of

things. Most of the advertising techniques today are old-fashioned ideas worked out by old men. A few are good, like the Guinness adverts, but mostly they rely on sex-appeal, which is very old-fashioned."

Sam has been out of the group now for nearly ten days. He looks happier, healthier, and more relaxed than I have ever seen him.

"I'm doing things—ordinary things—which I had almost forgotten about and which give me great pleasure," said Sam. □



Sam, seated, says - "The excitement of the beginning is gone now. I need a new baby."



GROUP POOP.....

by Granny

BYRDS

Gene flies away

A short time ago there were rumors that the Byrds were breaking up. When they held a press conference to introduce "Eight Miles High" Gene Clark was missing from the line-up.

Gene, the 21-year-old lead vocalist, tambourine shaker and harmonica player, had founded the group together with Jim McGuinn and David Crosby. It was explained that Gene had been suffering from nervous strain due to the highly successful group's heavy schedule of personal appearances.

Gene remained in California relaxing and writing songs. Eventually it became apparent that he wouldn't be rejoining the Byrds.

Now Gene has a brand new bag. He's the lead singer, rhythm player, songwriter and leader of Gene Clark And The Group.

The other members are all refugees from other groups. Lead guitarist Bill Rinehart was formerly with The Leaves, Joe Larson, drummer, had left The Grass-Roots; and bass player Chip Douglas came from the now defunct Modern Folk Quintet.

"Bill used to come over to my house a lot and we'd sit around talking and playing music," Gene told us.

"Bill got this idea about putting a group together. At the time, I wasn't thinking of a group.

"We eventually got together because all of us were looking for the same thing," said Gene. "I had around twenty-two new tunes written, so we thought we'd get on it.

"We'd only been together for about two weeks, when we got an offer to play 'The Whiskey A-Go Go' in Los Angeles.

"In the short time together, we've worked up a lot of material. It's kind of a strange sound. As yet, we haven't got any real vocal thing going. I'm doing all the vocal, with some harmony mixed in. The way I wanted to record was, singing lead and to overdub my own harmony.

"We're working on some things which are a mixture of Country, Western and Blues combined. It's the kind of simplicity that The Beatles use: guitar riff-vocal-hard hit kind of thing."

Gene has praise for the talents of his 3 new side-men: "When we started, I got Joe right away. I really dig the way he plays drums.

"Bill is very young. He used to be a surf guitarist on the beach. I sure dig his guitar-playing. Whenever he hears a song, he hears a riff and he keeps getting closer to what really sounds right. Everytime he comes up with a riff for a song, he does it right. He really makes it his thing. It's primarily a vocal-guitar sound.

"Chip has always been an outta sight bass player. He's been around a long time.

"We've got a lot of different kinds of material," Gene said. "Some of it is almost blues (like a country band playing blues) and some Country Western. Most of the material is original."

Gene and the guys came from four different groups and now they feel that their musical ideas are more compatible than they've ever been before.

The next question can only be answered by the record-buying public. "will the new sound succeed?" □



IS THIS THE END?

By Keith Altham

..... ANIMALS

will they split?

Will the Animals breakup? Well, having just seen their hour-long documentary, "The World Of The Animals," which they hope to sell to TV I can only say the big crunch is about to happen.

The group's return from the U.S. at the end of August should bring a decisive announcement.

Lusia Films have shot the Animals at work and play in Poland, Paris, New York and London. The photography, particularly during the opening shots of the U.S. sequence, is imaginative and interesting. The objective, to project the group as real people, is unquestionably achieved but the sound reproduction is atrocious.

This, we are told, is being worked on and as the sound was being mixed during the screening it will be far better on the finished product.

The most significant aspect of the film is that throughout the commentary by jazz-man Humph Lyttelton and the dialogue from the Animals themselves there are constant references to the group's internal frictions and their possible disbanding.

Ex-recording manager Mickie Most tells us of the difficulties of recording a group where individual ambitions are so diversified.

"One member wants to do authentic blues (Eric), another wants to do folk material (Hilton) and another is jazz influenced (Dave), Chas has a habit of wanting to do anything that nobody else wants to and Barry is as yet too new to bring much pressure to bear.

Manager Mike Jeffries makes references to the time having come for the group to diversify and follow their individual purposes.

Chas makes a pointed remark about the group now feeling "as if we are in a musical strait-jacket."

In a most revealing close-up Eric tells the audience, "The last three years have been like one long night stand - now it's



Eric has stated how much he hates the records he's been putting out lately. He wants to sing just blues. Hilton wants to concentrate on folk music and Chas wants to play jazz.

time to slow down. I'm mentally and physically very tired."

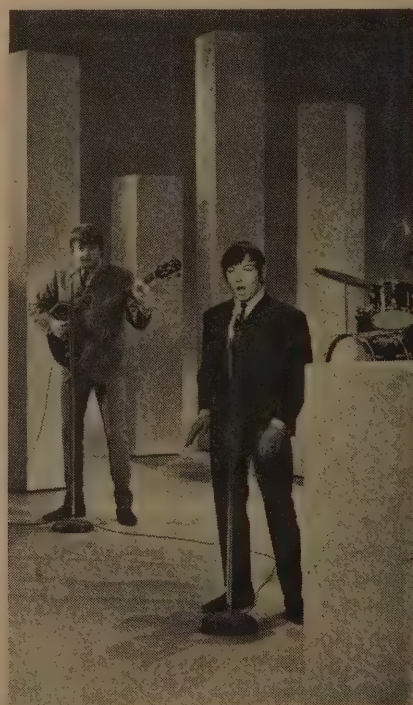
Finally, Humphrey Lyttelton says, "The Animals have played all over the world - now they are on the verge of breaking up."

I tackled Eric after the performance about the film. All the group was there to see its screening with the conspicuous absence of ex-founder members Alan Price and John Steel.

"It's a good honest film because it shows the truth," said Eric, "We haven't tried to cover up the rows like the one you saw us having with our American publicist.

It's a history of a top beat group (start to finish?) over three years. You actually saw the moment when Johnny told Mike he wanted to leave and Mike warned him he was throwing away 40 or 60 thousand pounds."

After the film I left with Hilton who is working on a record producing project with a folk group. I wonder what the others are doing? □



What's Goin' On?

●SAY I AM (WHAT I AM)

(As recorded by Tommy James & The Shondells/Roulette)

GEORGE AND BARBARA TOMSCO

If you're lookin' for a lovin' man
A lovin' man say, say I am
If you're lookin' for a huggin' man
A huggin' man say, say I am
If you're lookin' for a kissin' man
A kissin' man say, say I am
Well if you're lookin' for a dancin' man
A dancin' man say, say I am oh yeah.

Shake it baby up
Shake it baby up
Shake it baby up
Shake it baby up
Shake it baby up
Shake it baby up
Shake it, shake it, shake it, shake it
shake it, shake it, shake it, etc.

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●RUMORS

(As recorded by Syndicate of Sound/Bell)

JOHN SHARKEY

Keep hearin' rumors 'bout you baby
Don't know if they're true
Keep hearin' rumors 'bout you baby
And they're all 'bout you.

I went away but I came back today
You know what I heard?
You know what they say?
(Repeat chorus).

'Bout this time I was steamed
You had your fun now set me free
(Repeat chorus).

What goes on I really want to know
What goes on I really want to know
What goes on I really want to know
What goes on I really want to know.

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●THE DANGLING CONVERSATION

(As recorded by Simon & Garfunkel/Columbia)

PAUL SIMON

It's a still life water color
Of a now late afternoon
As the sun shines through the curtained lace

And shadows wash the room
And we sit and drink our coffee
Couched in our indifference
Like shells upon the shore
You can hear the ocean roar
In the dangling conversation
And the superficial sighs
The borders of our lives.

And you read your Emily Dickinson
And, I, my Robert Frost
And we note our place with bookmarkers
That measure what we've lost
Like a poem poorly written
We are verses out of rhythm
Couplets out of rhyme
In syncopated time
And the dangling conversation
And the superficial sighs
Are the borders of our lives.

Yes, we speak of things that matter
With words that must be said
Can analysis be worthwhile
Is the theatre really dead
And how the room has softly faded
And I only kiss your shadow
I cannot feel your hand
You're a stranger now unto me
Lost in the dangling conversation
And the superficial sighs
In the borders of our lives.

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Occupation _____ Age _____

Address _____ Apt. _____

City _____ State _____

County _____ Zip Code _____



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●BEAUTY IS ONLY SKIN DEEP

(As recorded by the Temptations/Gordy)

EDDIE HOLLAND

NORMAN WHITFIELD

So in love, sad as I can be
'Cause a pretty face got the best of me
Suddenly you came into my life and gave it meaning and delight
Now good looks I've learned to do without

'Cause I know now it's love that really counts

'Cause beauty's only skin deep.

You speak your words, warm and sincere
And it lets me know that your love is here
A pretty face you may not possess
But what I like about you is your tenderness
A pretty face may be some guys taste
But I'll take loving in its place
'Cause I know beauty's only skin deep.

I know beauty's only skin deep
A my friends as me what do I see in you
But it goes deeper than the eye can view
You've got a pleasing personality and it's that ever lovin' rare quality
Now show me a girl, a girl that's fine
And I'll choose the one with true lovin' every time
'Cause I know beauty's only skin deep.

Um, so if you're looking for a lover
Don't judge a book by its cover
She may be fine on the outside
Ah but so unkind on the inside
Singing now beauty's only skin deep
Ah now beauty's only skin deep
Beauty's only skin deep.

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●THIS DOOR SWINGS BOTH WAYS

(As recorded by Herman's Hermits/MGM)

DON THOMAS

ESTELLE LEVIT

Everyone's life is bitter sweet
It's a door that opens wide
And no man can call himself complete
Till he's seen it from both sides.

This door swings both ways
It's marked in and out
Some days you'll want to cry
and some days you will shout
This door swings both ways
It goes back and forth

In comes a southern breeze or a cold wind from the north.

This door swings both ways

Lets in joy and pain
In comes the morning sun and then the evening rain

This door swings both ways
Lets in dark and light

Every day you make the choice to let in wrong or right.

When shadows fall you must prepare yourself for sunshine

For everything there is an end
And so my friend you must be brave.

This door swings both ways
Which one will it be

Will you live in happiness or dwell in misery

This door swings both ways

Lets in earth and sky
Make the most of living if you're not prepared to die

Make the most of living if you're not prepared to die.

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The BACHELOR



I have interviewed Paul McCartney travelling in a car at high speed. Battling up a crowded flight of stairs. In a smoky billiards room. On the telephone. At a recording session. Climbing up a ladder. Walking along Tottenham Court Road. In a taxi. Trapped in a room with fans breaking the door down. Even on a roof.

Bizarre situations some of them may have been, but the one that beats them all took place at BBC-TV's "Top Of The Pops" the other day. Paul, perched on the edge of a bath, answered my questions. I sat on the lavatory!

An odd place for an interview, perhaps, but at that time the room in question happened to be just about the only quiet place in the entire TV Centre.

Girls were here, there and everywhere: mooning up and down the corridors, standing in the entrance hall, and being forced away from the Beatles' dressing room next door.

Cups of tea were brought in and Paul rested his in the wash basin.

"Fans," he said simply, almost thinking aloud. "Funny really. Some of them have a go at me, and John and George and Ringo. They say we don't make enough personal appearances.

"If only they'd realize. I mean, they think we've just been loafing about the past few months. Don't they realize we've been working on our next album since April? It's a long time.

"I suppose there's some won't like it, but if we tried to please everyone we'd never get started. As it is, we try to be as varied as possible....on the next LP there's a track with Ringo doin' a children's song, and another with electronic sounds."

He started to finger his lip almost without thinking, and I asked him about reports that he'd broken a tooth.

"You're right," he admitted candidly. "I did it not long ago when I came off a moped. Now I've had it capped...look."

I looked but I couldn't see anything. A perfect mend. Only a small scar remains on his lip as a souvenir.

"It was quite a serious accident at the

BEATLE..... by Alan Smith

time. It probably sounds daft, having a serious accident on a motorized bicycle, but I came off hard and I got knocked about a bit. My head and lip were cut and I broke the tooth.

"I was only doing about 30 at the time, but it was dark and I hit a stone and went flyin' through the air. It was my fault all right. It was a nice night and I was looking at the moon!"

He sipped his tea and reached for a cigarette.

"What about all this 'Didn't Paul Mc-



Cartney look ill on TV,' then? I haven't been ill. Apart from the accident, I'm dead fit.

"I know what it was, though. When we filmed those TV clips for 'Paperback Writer' I'd only just bashed my tooth, an' we'd been working a bit hard on the LP an' I hadn't had much sleep. That was it.

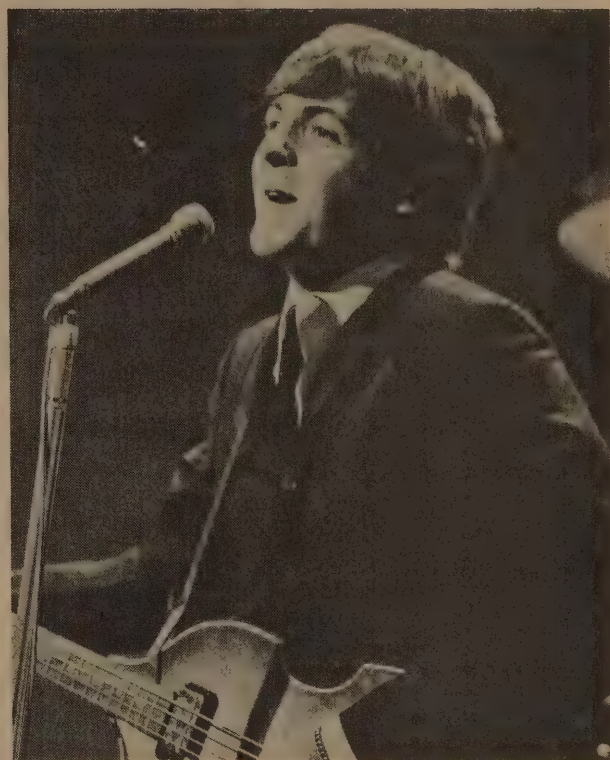
"We haven't had much time for anything but the LP. I mean, 14 songs-all got to be written and recorded till you're satisfied with them. It's hard work, man.

"I've done a bit of reading, though. Frank Harris 'My Life And My Loves.' I don't believe half of it! He can't 'arf boast. I also read Jean Cocteau's 'Opium.' Frightening. No, what am I saying? It's not frightening at all.

"Films? Yeah, I saw 'Cul-de-Sac,' with Donald Pleasence. Not bad, not bad. But it's a bit drawn out toward the end. I also saw the play 'Juno And the Paycock.' Great!

"No, I don't think any of us will write a play or a musical, not for a long time. People are always asking us that, but the thing is that we put all our imagination and ideas into our songs. Honestly, they take so much concentration.

"'Paperback Writer'? Well, this came



"We haven't had much time for anything but the L.P. I mean, 14 songs all got to be written and recorded till you're satisfied with them. It's hard work, man!"

about because I love the word 'Paperback'"

He seemed to savor the word and rolled it around his tongue.

"Anyway, when we did the song, we wrote the words down like we were writing a letter." He waved his arm as if writing across a sheet of paper. "We sort of started off 'Dear Sir Or Madam,' then carried on from there.

"If you look at the words, I think you'll see what I mean, the way they flow like a letter. But that's it really, there's no story behind it and it wasn't inspired by any real-life characters."

Paul and the rest of the Beatles shrugged off questions about them not making No. 1 first time with "Paperback Writer" with a sort of "That's show business" air. They regard it as just one of those things.

Paul shows more interest when you ask him about his homes. There are three now: one in St. John's Wood, London, for which he is reputed to have paid \$80,000, one in Liverpool; and the newest acquisition-a farm in Scotland.

{Continued from last page}

"Aye the noo," he beamed, affecting a credible Scots accent. "It's just a wee small place, up there at the tip of Scotland, and aye plarn tae make the occasional trip there for a wee spell of solitude."

Suddenly he dropped the Scots bit and got back to normal. "It's not bad, though—200 acres and a farmhouse as well. I can't tell you how much it was, but it was well worth the money as far as I'm concerned."

"As far as the St. John's Wood house goes, I've furnished it in traditional style because I don't go for this modern stuff that always looks as if it needs something done to it. I like it to be comfortable. And those mod leather chairs...ugh. They're too cold." He looked suitably pained.

"Do I know anything about property? Not really. Well, I suppose I do, come to think of it. I'm just being vague. But don't think I'm a big property tycoon. I only buy places I like. I haven't got anything abroad."

I asked him about a mystery instrument bought for \$200 by recording manager George Martin and used by him on one track of the forthcoming album. George had amiably refused to name it until the Beatles had given the all-clear.

Paul laughed. "Why the Mystery? It's only a clavicord and it makes a nice sound. There's no real weird stuff on this LP. Anyway, I've stopped regarding things as way-out any more."



I reminded him of an occasion when I'd told him that 'Twist And Shout' was well worth releasing as a single, and he'd answered that it was too "way-out."

He agreed. "You're right. We thought it was, at the time. Anyway, these days I've stopped thinking that anything is weird or different. There'll always be people about like that Andy Warhol in the States, the bloke who makes great long films of people just sleeping. Nothin' weird anymore. We sit down and write, or go into the recording studios, and we just see what comes up."

He took another sip of tea.

"D'you know the longest session we ever did in the studios? It was for the 'Rubber Soul' album, an' it went on from five in the evening till half-past six the next day. Yeah, it was tough okay, but we had to do it. We do a lot of longer sessions now than we used to, because I suppose we're far more interested in our sound."

I asked him about the Beatles' film situation.



"Still the same," said Paul, flatly. "There's nothing yet, but we don't mind waiting."

"One thing is definite— in the next film we want to do all the music ourselves. It hasn't been what we've wanted before, with us writing songs and others doing the score."

"I suppose we'll also get down to a musical one day, but you can bet it won't be like any other musical. We don't want to do any of that kind of stuff Lionel Bart was doin' 50 years ago."

He fingered a red carnation in his lapel (all the Beatles had them; gifts of a girl at the London Airport terminal, where they'd been for cholera injections in time for their Far East tour).

"I'm learning all the time. You do, if you keep your eyes open. I find life is an education. I go to plays and I am interested in the arts, but it's only because I keep my eyes open and I see what's going on around me. Anyone can learn...if they look."

"I mean, nowadays I'm interested in the electronic music of people like Berlo and Stockhausen, who's great. It opens your eyes and ears."

"On the LP, we've got this track with electronic effects I worked out myself, with words from the Tibetan Book Of The Dead. We did it because I, for one, am sick of doing sounds that people can claim to have heard before."

"Anyway we played it to the Stones and the Who, and they visibly sat up and were interested."

"We also played it to Cilla...who just laughed!" He himself grinned at the memory.

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THE SOUND STORY



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Blues Project

where it's going..... Pg. 19

3

Lovin' Spoonful

how it's done Pg. 20

1. WHERE IT CAME FROM

Roy Orbison

In the 1950's a musical phenomenon called rockabilly came into being, and that turned into rock and roll, and then the English thing happened, and now - ten years later - we find the rockabilly stars have become folk heroes already. What was it like in the days when "that sound" didn't even have a name? To find out, Hit Parader asked Roy Orbison, who greeted us - looking not at all like a folk hero in beige pullover shirt, dark slacks and sunglasses - at the Hampshire House on a recent New York trip.

"The main thing," began Roy, as he relaxed in his hotel suite and lit a cigarette (he smokes Gauloises, a brand he discovered during his European tours) "was simply my going to their shows and their coming to mine. Buddy Holly started doing shows two or three months before I did. He came to Odessa, Texas where I lived, and the way it would happen was, I go to his show, call him to the side afterwards and say hello, I'm a fan, and I also play. But I was not as successful then.

Then I played his home town - Lubbock, Texas - he called me to the side...That happened for a year, 1956-57." (Roy was then about 17) "'58 is when Buddy became so popular."

"We lived 100 miles apart, Buddy Holly and I. He would fly to Odessa and tell everyone, 'It's good to be back in Orbison land.' And vice versa. He was a little before his time, although he did win some acclaim in his day."

"About Elvis Presley: he came to Odessa in '55 or '56, just after he'd had his first record. I came to his show. Then I came to Memphis in '56 and he came to the show and came backstage. And it was the same with the Everly Brothers."

We asked Roy to talk about country music, rhythm and blues, and Sam Phillips, the man who brought the two together.

"Actually, the main influence of country music was in the mechanics of the business, before 1955 there was a complete country circuit. The promoters were all country promoters and nothing else. They had their own halls and auditoriums. Elvis Presley had been doing the country circuit, Jerry Lee Lewis, the Everlies, Carl Perkins - all of us played these shows. I mean, it was two different worlds: the country world, and the world with the people like Ella Fitzgerald.

"Then the new type of artist came along -

with rock and roll - and it grew and grew until there was a meeting ground between pop and country."

"Sam Phillips was the most important at the time, but the first person to record me was actually Norman Petty. Later on he had the Norman Petty Trio. We made a record in Clovis, New Mexico: 'Ooby Dooby.' But nothing happened, because we had no connections. So we sent it to Sam Phillips in Memphis, who recut it."

Sam Phillips, we'd heard, had the idea of asking white country singers to sing Negro R&B sounds.

"Until 1955," Roy recalled, "all R&B was colored. In fact, Presley's style comes from Arthur Crudup." (a name only R&B fanatics will recognize.) "You'd go over to Sam's and



Buddy Holly and I played the loudest guitar that has ever been played.

he'd bring out piles and piles of old 78's, and he'd say, 'Listen to these, and then do the same thing yourself.'"

"The first white rockabilly record was 'Rocket 88'. Or maybe it was 'Rock Around the Clock', in the late summer of '55. Anyway, 'Rock Around the Clock' was the first that was accepted by all the white artists.

"Then in '55, September or October, Presley had his first record. Of course, Sam Phillips handled Elvis Presley. So Sam was definitely an influence. He 'whitened' R&B. And the artists he started are still going. He got me started."

"In the years since then, rock and roll has gotten purer and purer," the softspoken Mr. Orbison continued, "A few years ago if you had a group, the group would sing and an accompanying band would play. Now a group plays and sings; it's more of a unit. And now each group arranges, writes, sings and plays

its own music - so it's their own sound completely.

"There's been a big change in instruments, too, mostly through evolution. The instruments are more refined and more rugged. And the music: it's rocking, there's more to the lyrics and to the melody, more content, better instruments, better recording techniques."

"Presley, in 1956, had an amplified guitar. Not his own, but the lead guitar. Neither his, the bass, nor the piano was amplified, though.

"Buddy Holly and I played the loudest guitar that has ever been played. But that was just plain loud. Now you can get a different type of loudness - you can control the loudness better, get greater variety. The sound is more responsive to the touch, through good amplification."

"You recorded Fred Neil's 'Candy Man,' we mentioned, "how did you get that song?"

"In 1958 I joined a road show, trying to make a little money. I was with the Everlies. I wrote 'Claudette' for them, and it earned me enough to move to Nashville. In 1958-59 I recorded on RCA Victor for Chet Atkins. In '59 I went to Monument. Fred Foster of Monument knew Aaron Schroeder, and told him to send some songs. He sent 'Blue Angel,' Gene Pitney's 'Today's Teardrops,' 'Running Scared.' He also sent down 'Candy Man,' which we did a demo of Ray-Charles-style: fast. Fred Foster came running in with all these songs, threw 'em down on a table, and said, 'There's a hit among these.' So I looked through them and I said, 'Yeah, of course, it's 'Candy Man.' But that wasn't the one he'd picked at all! He had something entirely different in mind. Anyway, that was when we cut 'Crying,' and it became Number One, and then Number 15 three different times.

"The guys that back me up, I just picked up along the way. A couple have been with me since 1962. John Atkins on guitar, Bill Gilmore on bass, Robert Nix on drums, and Bobby Peterson on piano. Bobby Goldsboro played guitar with me from 1962 to 64."

"I do a lot of touring abroad. I've been to England and Europe, but not to Russia. I get a lot of fan mail from there, though. Somebody in Leningrad even sent me an oil portrait of myself. I get lots of mail from all the Iron Curtain countries.

(Cont. on Pg. 40)

2. WHERE IT'S GOING

Remember when Dave Crosby told us the Blues Project might be the definitive blues band? That's pretty hard to believe when bands like Muddy Waters' and B.B. King's are still around, but we got together with guitarist, Danny Kalb and organist, Al Kooper, anyway and discovered they aren't exactly a blues band. We'll let Danny and Al tell you all about that. Now a few necessities. The Blues Project records for Verve Folkways and plays regularly at the Cafe Au Go Go in Greenwich Village, New York. Al wears a taxi driver's hat when they do "I Wanna Be Your Driver." They play through the hugest amplifiers we've ever seen and their music makes your ears ring for two days after. Oh yes -- they swing like mad and drive their audiences insane.

JD: How is it that you had a big selling album without ever having a hit single?

Kalb: Yes. How did we do that? I think what it comes down to is we have built up a very committed audience. We have been at the Go Go for a long time.

Kooper: But the album has sold in places that we have never played before.

Kalb: I think it's sort of a committed "Underground" audience. They may not have heard us but kinda know about us. It's a very interesting kind of relationship to build up because it's very personal which we all enjoy. They know us, know our names, they come back time and time again in New York and we like that.

JD: We ran a letter from some girl who said she was going to camp...

Kalb: Oh no! I saw that letter. It made me the laughing stock of Bleeker Street. A few years ago, I worked as a music counsellor at a camp in upstate New York. (Yeah part of my training for the Blues Project) Singing, running workshops on blues and stuff.

JD: Give me a little of your history in music. On guitar? What was your first experience on guitar?

Kalb: My first experience with a guitar was at 13. My cousin was playing and he showed me a few chords and I took lessons for a

Blues Project

year after that and immediately I went to blues. The first blues player I heard was Josh White. We do a tune called "Jelly Jelly" which is on an album called "Josh At Midnight". I've been playing that song for ten years. Then it was a folk tune, but how it evolved into a Chicago style which it never was. Billy Eckstine wrote it many years ago. Bobby Bland has a different version of it too. Anyway, from Josh White I went to Brownie McGee, Lightnin' Hopkins on the funky side, I also went through rock and roll guitar in high school.

JD: Did you always like folk music?

Kalb: Yes. When I was 8 or 9, I listened to Pete Seeger and Leadbelly records which were in the house. My parents were interested in it too. When I was 13 or 14 I was playing folk, blues guitar, but also playing Buddy Holly, Chuck Berry, Bo Diddley and old Presley stuff.

JD: Al, the Tom Rush album you play on is sort of a mixed influence like that.

Kooper: I had no folk background like Danny had. The first experience I had with folk music was a Bob Dylan album around Hootenanny time. I was playing rock and roll professionally. When I was 13, I was playing guitar. I'm an organ player by accident. I asked Tom Wilson, who was Bob Dylan's A&R man at the time, if I could come to a session. I was sitting there watching and the organ player switched over to piano on one of the numbers. I asked Tom if I could play organ. I had just dabbled in it but I really wanted to play. Wilson let me. I didn't even know what I was playing, it was all by touch, I just knew that this note fell into that chord.

JD: Danny, who are some of your favorite guitar players presently?

IKalb: I'd say everyone from Elmore James, Mike Bloomfield, Django Reinhardt, Gabor Szabo - the Hungarian guitarist with Chico Hamilton and I've always loved Gary Davis.

JD: A lot of folk guitarists mention Gary Davis, why is that?

Kalb: Gary was a major influence on those of us who played Travis-pick style in the blues. Travis style is when you keep the bass going with your thumb while doing a syncopated rhythm, usually with the melody or the strum in the treble strings. It's also called 2 & 3

JD: What's "Hammering?"

Kalb: Hammering is church lick style where you play a note with your finger off the string and the finger goes on without striking the note again. Gary had tremendous passion in his playing - blues and gospel strength, emotionally speaking - and he was a superb technician. This man got known to the white folk audience way past his prime - when he was 60 years old. Even then he was fantastic. 20 years ago, he must have been the greatest American folk guitarist ever. Dave Van Ronk had a big influence on hippy people through Gary Davis. Dave and others in the embryonic folk scene in the middle 50's knew of Gary and introduced Gary's music to the rest of us.



"From Josh White, I went to Brownie McGee, Lightnin' Hopkins. I went through rock guitar in high school."

JD: Will folk rock be a lasting development?

Kalb: I think electronic music covers a very wide area. The folk rock thing is an aspect of the expansion of electric music. I think we're going to see even stranger and more exciting things eventually evolve from it. It's an accurate term in a sense, except how do you classify electric blues bands by the original ones like Muddy Waters? They never called themselves folk musicians. They were blues musicians but then again blues is folk music and in a sense, jazz is folk music. Music of the people.

JD: Do you call rock and roll folk music?

(Cont. on Pg. 40)

3. HOW IT'S DONE

Lovin' Spoonful

The talents of many people were combined to produce the Lovin' Spoonful's biggest hit record "Summer In The City."

It began about 8 months ago when John Sebastian's 15 year old brother Mark wrote a bland little tune about young love in the city in the summer. John didn't think much of the song. But the chorus, which began "But tonight it's a different world," had some appeal so John put the song aside temporarily.

A few months later he came up with a little riff while doodling around on a piano. One night, as John was about to go to sleep, Mark's chorus, the piano figure and some new lyrics all fell into place.

After the Lovin' Spoonful returned from England, they went into the Columbia Recording Studios for 2 long nights of recording.

Steve Boone did the arranging. He added another instrumental figure and, together with the other guys, selected the instruments to be played.

The instrumental background was recorded in 4 steps. The first take had drums, organ, electric piano and rhythm guitar. Next a bass and autoharp were dubbed onto the soundtrack and the third time around a guitar. The final overdub added more percussion, including a big wastebasket that Zal kept hitting with a drumstick.

Recording studio conversations between Zal and recording director Erik Jacobsen are always interesting. Like, at one point, after playing his guitar, Zal asked Erik, "You like those chakka chakkas? Those are some of my best chakka chakkas."

Later, after another take, Erik says, "Zally, Steven says you're not playing the same notes as the bass."

Zal replies "I'll play what I want to play... and if it doesn't make it...I'll gladly bend reluctantly."

When the instrumental background is finally complete everyone sits in the control room and listens to it again and again and again.

At one point, Erik switches the music from the gigantic recording studio loud speakers to a tiny car radio speaker to get an idea of how the song sounds on an average radio.



We wondered how the Spoonful could play "Summer" live-onstage. Well they do. Joe does the pneumatic hammer with a drum and John's harmonica is a car horn.



Future Spoon songs will have a steel guitar because John just bought one. He also used an Irish harp on a new ditty called "Rain On The Roof." Next single?

"Can we hear it so loud that it stuns the imagination?" says Zal.

Everyone is dying to hear the vocal...even just once....but John is too tired.

He sings it the following night. Donovan drops in and listens for a while.

When John wrote the song certain notes sounded to him like car horns. After the vocal has been added, Erik and the Spoonful get together with a sound effects man to add the city noises.

John wanted to start with a quiet noise so the sound effects man added a silly little Volkswagen horn. Zal picked another horn, then everybody made suggestions and more noises were added.

"I was awakened one night by the sound of a pneumatic drill," John told us. The memory of it was added to the song.

Several weeks later disc jockeys all over the country picked the Lovin' Spoonful's 4th single as a hit. Naturally it made #1.

And that's the story of "Summer In The City." □



The Beatles, Kinks and Rolling Stones are absorbing Spoonful rays.

"American Girls are Shockin'!"

SAY THE MINDBENDERS

by Jane Heil

Look out, they're all over the place! Running, jumping, laughing, talking, kissing all the girls they can find... *The Mindbenders*! And boy, do they have opinions about YOU:

"Kids are very confident over here. Outspoken. Straight-forward. But WHY do they wear those terrible Bermuda shorts? We hate Bermuda shorts!

"We especially hate those fellas who walk around in tartan Bermudas with black shoes and socks. They slay me. You couldn't wear something like that on a beach in England - they'd get a van and take you away.

"And the clothes most American girls wear! Half English and half American. It's so false. We're surprised - for such a go-ahead nation, American girls are actually backward as far as clothes. They look disastrously shockin'.

"The kids here are trying to be English and they can't be. They should stick to being Americans.

"We went to Arthur's - it's a drag. It's useless - full of old dears and old blokes trying to be hip. And the dancing was unbelievable - terrible."

Of course, they think their American fans are great - and they're delighted to be on tour here. Bob Lang is blond and devilish-looking (in fact, all three are devilish-looking) and came to our offices wearing a blue striped jacket. He's twenty, plays bass guitar likes cars, cameras and hi-fi sets, and has a delightful habit of kissing any girl who comes within arm's length.

Rick Rothwell was wearing a brown striped jacket, white tee shirt and white pants, plays drums, graduated from the London College of Music, owns a white Cortina GTO, is twenty-two years old, and tends to slump in his chair and glare at you. Or maybe it was me.

Eric Stewart wears a light blue bush jacket much of the time. He is twenty-one, plays lead guitar, went to art school, once worked as a clerk, likes

(Continued on Pg. 44)



Above, a bunch of little kids stop Eric and Bob and ask them how to get to 28th Street. Below left, the boys really have a swell time at their hotel, jumping up and down, running around and swimming. Right, this lovely photo shows two guys getting out of a pool.



EXPLODING DONOVAN



Bob thinks of how dangerous motorcycles are.

We would like to take this opportunity to explode a myth. Donovan is not at all, in any way, a mere copy of Bob Dylan. Such a myth must have been started by a rather myopic person who wasn't too hip to music and lyrics in the first place.

They don't even look alike, with the possible exception of their hair (long, dark, curly). Dylan's outstanding facial characteristic is his nose, which has a distinctive hook; Donovan's most prominent feature is his jaw, which is politely described as "strong." Both are slender, Dylan more so; both write songs and sing them; both play the guitar and sometimes use a rock-and-roll band to back them up. Both are elusive, difficult to find and know. All of which is a very weak case for building a similarity myth.

Although both men began their careers by wandering around their respective countries, they seem to have absorbed different attitudes because of their wanderings. Dylan saw ugliness, poverty, sadness, and was impressed by it. He first reached cultish proportions because of his "protest" songs against the ugliness and injustice he had seen. Donovan saw it too, but it didn't seem to affect him so deeply. The only "protest" song he has ever recorded was not his own composition—"Universal Soldier" was penned by Buffy Sainte Marie. When Donovan sings of the hard times or the bad places, he makes them sound almost lovely. Perhaps the best example of this is "Sunny Goodge Street," a beautiful song about one of the most sordid areas in London. Another song on the same album ("Fairy Tale") chronicles his rough times on the road with his friend Gypsy Dave; he calls the song "To Try for the Sun."

Perhaps the most obvious difference between the two men can't be really noticed until one has had the opportunity to observe them in person at close quarters. Dylan is nervous in public (and perhaps in private); he is tense, he chain smokes, he is wary of people who attack him verbally or who can't communicate on his level. He is energy with no apparent place to go. By contrast, Donovan is relaxed, gentle, quiet, almost serene. Describing his attitude, he stated, "I was mixed up in my head; I was two people, but I brought them together. I'm happy with what's in my head now. I may not be happy with it tomorrow, but I won't worry about what might happen."

Dylan has stated that the best way to understand him is to listen to his music ("I 'expose' myself every time I step out on the stage.") So it is with Donovan too, and their music points up the difference, not the similarity, between them. Dylan has progressed from folk purism to protest to introspective poetry to "Rainy Day Women." Donovan has never been a folk purist, and his one protest effort we've already mentioned. As far as introspective, far-out lyrics are concerned, Donovan's songs have unusual imagery, but they are not difficult to follow. For instance, "Sunny Goodge Street" has a line about "Mingus mellow fantastic," describing the jazz sounds on Goodge Street. Compare this with Dylan's "one-eyed midget shouting the word 'now'" from "Ballad of a Thin Man."

Donovan's lyrics are softer, more... lyrical. Dylan is hardhitting; even if his images aren't easily understood, the roughness of his words is easily recognized.

THE DYLAN, MYTH !!!



During his last tour of the States, Donovan brought on a rock combo for the second half of his act, and many people immediately assumed he was merely imitating Dylan. But the material Donovan played disproved the skeptical theorizers. He had written special songs for the amplified sound (he called them "blues" songs, not rock and roll); they were not at all like the soft, thoughtful songs he had sung in the first half. Most of them were humorous commentaries on modern-day phenomena—he dedicated one to the Trip, the club where he performed in Los Angeles, and another he called "Superlungs," which talked about the 14-year-old girls who hang around pop music stars.

Although Dylan also utilizes a rock band in his concerts, his songs don't vary that much; in fact, he often switches songs, singing an originally-rock-backed song with just his acoustic guitar accompaniment, and vice versa. With Dylan, it's the instrumentation and arrangement, not the actual songs, that point up the difference between the two segments of his act.

Dylan is a Goliath in the music world; Donovan is, as yet, only David, but it won't be necessary for him to slay Goliath. They are not alike, which is precisely why they can both be so good in the same field. □



Donovan poses in his sunshine superman suit.



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•RESPECTABLE

(As recorded by The Outsiders/
Capitol)

O'KELLY ISLEY
RONALD ISLEY
RUDOLPH ISLEY

She's so respectable, she's so respectable
What kind of girl is this
She's never, never, ever been kissed
Rub-bi-dy rub dub dub
She's never, ever been in love
She's never been in the moonlight, watchin'
the stars above.

What kind of girl is this
She's never been out on a date
What kind of girl is this
She's never ever come home late
But I begged her on my knees to please
go out with me, and she did.

Did ya love her, no, no, no, no
Did ya hug her, no, no, no, no
Did ya kiss her, no, no, no, no
Did ya squeeze her, no, no, no, no.

What kind of girl is this,
She's never ever been kissed
What kind of girl is this
Let me tell you she's the kind you can't
resist
But I love her can't you see
She's the kind of girl for me.
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•LITTLE DARLING (I NEED YOU)

(As recorded by Marvin Gaye/Tamla)

HOLLAND
DOZIER
HOLLAND

It's so hard loving you
But I don't want to let you go
Little darling, I need you
Little darling, I love you
Little darling, I want you
Little darling, got to have you.

If it means giving up my pride
I'm willing to give it up, give it up
There's always one who loves more
than the other
But I don't mind, I don't mind
I'm willing to pay the price
Have your love at any sacrifice
Little darling, I need you
Little darling, I love you
Little darling, I want you
Little darling, got to have you.

I know there's two or three in your life
you like as well as me
So if I could be your number one fool
Before you care, care about me
Then I'm willing to pay the price
Be your number one fool make that
sacrifice
Oh darling, (repeat chorus).

Only my pillow knows how many tears
I've cried, babe
Only my heart knows the awful hurt I
feel inside, babe
My life is so lonely waiting for you to
love me only
Now I'm willing to pay the price
Be your number one fool and any
sacrifice
(repeat chorus)
It's so hard loving you, baby
(repeat chorus).
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•7 AND 7 IS

(As recorded by Love/Elektra)
LEE

When I was a boy I thought about the
times I'd be a man
I stood inside a bottle and pretended that
I was in a can
In my lonely room I set my mind in an
ice cream cone
You can throw me if you wanna
But when a bomb rocks us
Boom dip dip, boom dip dip.

If I don't start crying
It's because I have got no eyes
My bottle is in the fireplace and my dog
lies hypnotized
Goin' to track a fire, I wasn't able to
find my way
Trapped inside a match
But I'm gonna tell you
I'm no boob dip dip
Boob dip dip.
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•BORN A WOMAN

(As recorded by Sandy Posey/MGM)
MARTHA SHARP

It makes no difference if you're rich or
poor
Or if you're smart or dumb
A woman's place in this old world is under
some man's thumb
And if you're born a woman, you're born
to be hurt
You're born to be stepped on, lied to,
cheated on and treated like dirt
If you're born a woman, you're born
to be hurt.

A woman's lot is to give and give
And go on giving
A woman's got to love and love and go
on living
Well I was born a woman, I didn't have
no say
And when my man finally comes home,
he makes me glad it happened that
way
Because to be his woman
No price is too great to pay
Yes, I was born a woman
I'm glad it happened that way
Yes, I was born a woman.
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•SATISFIED WITH YOU

(As recorded by The Dave Clark 5/
Epic)

D. CLARK
D. PAYTON

I can see no reason but you're acting
so strange
Now put your trust in me
You should try for a change
And I'll be satisfied with you, girl
I'll be satisfied with you
You'll be satisfied with me wait and see.

Now don't be too concerned about what
your friends might say
'Cause you're with me tonight and I'm
gonna make you stay
'Cause I'll be satisfied with you, girl
I'll be satisfied with you
And you'll be satisfied with me wait
and see.

Yes, I'll be satisfied with you, girl
I'll be satisfied with you
And you'll be satisfied with me wait
and see.
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Mitch Ryder and the Detroit Wheels



Keith Allison



MITCH RYDER And The DETROIT WHEELS

THE ASSOCIATION

HIT PARADER PICKS THE STARS OF TOMORROW

KEITH ALLISON

THE LEAVES NEIL DIAMOND



The Association



The Leaves



Neil Diamond



MITCH RYDER & THE DETROIT WHEELS

One day last spring Bob Crewe, one of the industry's leading A&R men and record producers, received a call from Dave Prince, a disk jockey for WXYZ in Detroit. Prince suggested that seeing and hearing a local group, the Rivas, might be worth a trip to the motor city.

Crewe's first opportunity to plane to Detroit coincided with an appearance there by the Dave Clark Five. The Rivas were to be on the same bill as a warm-up group, prior to the Clark crew. Scheduled to sing only two numbers, they were on stage for almost an hour-and-a-half. Crewe signed them to his New Voice Records immediately after their performance.

He arranged for them to come to New York, and they were recorded in short order. With their new record came a new name to avoid possible confusion and mis-identification with another group known as the Rivas. The (Detroit) Rivas became Mitch Ryder & The Detroit Wheels.

Mitch was born in Hamtramck, Michigan and moved to Detroit where his mother, father and 7 brothers and sisters now live. He had formal voice training and a few guitar lessons. He taught himself to play harmonica and drums. "I started out professionally as a single in Detroit," says Mitch. "I sang semi-classical and standards while at school in the day and worked singing blues with a Negro group at night." His hobby is collecting records and his current favorites are the Paul Butterfield Blues Band, The Animals, the Rolling Stones, the Beatles and B.B. King. His ambitions include meeting Barbra Streisand, writing a song with John Lennon and snapping the "E" string on John's guitar. Mitch claims his most exciting experience since turning pro was

being able to afford milk for dinner. He really hates subways and airplanes without any tires.

Rhythm guitarist Mark Manke was born and raised in Detroit. He never had any formal training in music and says he got into show business "When a guy named Mitch Ryder called me on the phone." His favorites include Jimmy Smith, Kenny Burrell and Otis Redding. His biggest ambition is to be a professional guitarist.

Bass guitarist James McCallister hails from Detroit and has had training in basic musical theory. He got into the music business when he came to New York with Jim McCarty and worked with Tommy Fronteria and Just Us. His favorites include the Drifters, The Temptations, James Brown and Otis Redding. His ambition is to learn string bass and further his musical education.

Lead guitarist Jim McCarty also comes from Detroit and studied drums for 8 years but is a self-taught guitarist. His musical favorites star Jimmy Smith, Kenny Burrell and Frank Sinatra. He and Mitch started a band when they met in a club. His most exciting experience was meeting the famous jazz drummer Gene Krupa and in the future, he wants to become a first rate musician.

Drummer, John Badanjck was born in Highland Park and raised in Detroit. He had a formal musical education at the American Music School where he learned drums and guitar. In his spare time John likes to build toothpick houses. He loves to listen to Paul Butterfield's band, James Brown, Chuck Jackson and the Miracles. One of his most interesting experiences was watching Mitch's teeth fall out on stage when a mike hit him in the mouth. He dislikes planes without wings and his main ambition is to live on the moon.



THE ASSOCIATION

The Association, who have been tagged by numerous deejays as innovators of the "New American Sound," was formed in February, 1965, by six young musicians who became associated through a common "musical osmosis." The result - The Association - is composed of Gary Alexander, 22 (first lead guitar, composer-arranger), Ted Bluechel, 21 (drummer, third rhythm guitar), Brian Cole, 23 (bass), Russ Giguere, 21 (lead singer, second rhythm guitar), Terry Kirkamn, 23 (23 instruments, lead singer, composer), and Jim Yester, 23 (first rhythm guitar, lead singer).

They debuted in July, 1965, in Los Angeles to nothing short of truly "rave" reviews. Since then, working steadily, they have left the imprint of the Association at virtually all the important folk and young, adult night spots, including four engagements at Disneyland. Additionally, they have performed at the University of California at Los Angeles and at the University of California at Irvine. They have performed also at four local colleges and at no less than 25 high schools in Southern California - the first rock group ever to appear at that many.

They signed with Valiant Records shortly after their nightclub debut and recorded their first single - Bob Dylan's "One Too Many Mornings" - which proved a respectable success in Los Angeles and in some other parts of the country.

"Along Comes Mary," their second single, has already brought them added cross-country success and seems destined to be a big national and international hit.

Of the Association's act, Dale Olson of *Variety* says, "Association has limitless potential in a strong format that has been so deftly designed, so carefully written, and so handsomely organized it seems a sure hit. To describe

them, one must consider the elements of folk, rock, jazz and straight musicianship in a complimentary design to put a new edge on modern musical presentation." (July 6, 1965)

The Los Angeles Times says, "The Association, a sextet of unusual originality and talent, is trying to work its way into the popular folk-rock bag, presently inhabited by Bob Dylan, Sonny & Cher, The Turtles and the Byrds, but their versatility doesn't seem to fit into such a limited genre." (January 28, 1966)

The Association has appeared on local Los Angeles TV shows as "Ninth Street West" twice, KHJ Radio's Birthday TV Special, the nationally syndicated "Lloyd Thaxton Show" twice, and on the network shows of Dick Clark's "Where The Action Is" and "Shivaree."

The Association is, at this writing, completing their first album which may well be titled "...And then along comes... The Association." The album will offer the potent sounds and material which has made the group widely acclaimed.



THE LEAVES

California born Jim Pons, or "Gentleman Jim" is best known for his kindness and gentle sense of humor. He is very good natured, considers himself forgetful and impulsive, and recalls his most frightening experience as the time he dropped his dad's \$400 binoculars off the Eiffel Tower in Paris. Jim stands a tall 6', weighs 161, and has blue eyes and brown hair. He enjoys watching movies featuring Charles Laughton or Natalie Wood and listening to Paul Jones recordings. An avid reader with three years of college, Jim is fond of reading Poe and collects famous newspaper headlines. His other interests include all sports, especially golf. He likes sausage, milk, steak, and potato chips, but expresses a strong aversion to onions and garlic. His philosophy of life is centered around finding happiness. He says: "I only like things when everyone is happy. And that includes me."

Robert Lee Reiner, who thinks of his mother as "a good old girl," enjoys fishing, listening to records, or playing the guitar when offstage. He appreciates a girl whose outstanding features are "looks and personality," but does not go for a girl who "talks too much and never says anything." Robert Lee's favorite food is spaghetti and his clothes preferences are casual, with a strong tendency toward corduroy. Standing 6' at 150 pounds with brown hair and eyes, Robert Lee has had two years of college and enjoys reading Steinbeck and Hemingway, listening to the music of Paul Jones, Ray Charles, and the Beatles, and watching Paul Newman

or Elizabeth Taylor movies. Robert Lee's favorite season is summer, when, as he says, "everything swings."

Bobby Arling recalls the commencement of his show business career as the time he played a dandelion in his 4th grade play. Bobby, who is 5' 11" at 145 pounds with brown eyes and black hair, has an irresponsible sense of humor and considers himself very impulsive. His favorite time of the year is spring because, as he says, "that's when the earth turns green and all the little plants start growing." When making friends, Bobby says he will usually "take my time, wait for the right person to come along - then I strike." His screen favorites are Errol Flynn, Buster Crabbe, and Sophia Loren, and the singers he likes most are Paul McCartney and John Sebastian. He dislikes Brussels sprouts but is particularly fond of spare ribs and lamb chops. Bobby's philosophy is summed up in one sentence: "I try to keep a loose valve."

Tom "Ambrose" Ray, the youngest and the most outgoing of the Leaves, is the group's drummer. He was born in Hollywood, and he stands 6' 1" at 165 pounds, with green eyes and ash-brown hair. His interests include sports, all kinds, especially baseball and track. Gifted with a perpetually cheerful disposition, "Ambrose" enjoys performing

and finds it "fun and stimulating." His favorite screen stars are Steve McQueen, Paul Newman, Kim Novak, and he enjoys the music of Frank Sinatra, and Mahalia Jackson. "Ambrose" favors writers like Hemingway and Poe. In a girl he admires "neatness and personality, especially personality." His clothes preferences include turtle neck sweaters and sports suits in plaids and stripes, and his favorite food is spaghetti.

The lead vocalist for the Leaves is John Beck, a slender, outdoorish sort who would one day like to sail in the South Seas. He is happiest, he says, "when I can climb up to a real high place and see everything below." He says he enjoys performing more than anything and has learned from his career "not to believe anything, unless I see it." He likes playing for teen audiences and finds them usually more receptive than adult groups. His clothes preferences center around stripes and plaids, and his favorite food is something called Salzburger nocherl. Among his other favorites are movie stars Peter Falk, Marlon Brando, and Sophia Loren; singers Nancy Wilson, and Paul Jones; and authors Alan Watts and Lewis Carroll. John is a native of Hollywood, stands 6', weighs 150 pounds, and has blue eyes and brown hair. The season he favors most is autumn because, as he says, "I know a girl by that name."

{Continued on next page}



THE LEAVES



KEITH ALLISON

Keith Allison began his fantastic rise to stardom with a two-second on-camera appearance on "Where The Action Is." One afternoon, with time on his hands, Keith dropped by Hollywood's Wiskey A-Go-Go to meet a friend. Coincidentally, "Where The Action Is" was being video-taped at the club, and Keith was approached by the producer of the show and asked to sit at a ringside table during the shooting of a nightclub sequence. Shortly afterwards, Keith departed with his friend and promptly forgot the incident.

Weeks later, the segment was televised, and in a few days mail came pouring into the Dick Clark office. "Was it really Paul McCartney?" most inquired—referring to Keith's striking resemblance to the famous Beatle. "If not, who was it?"

The Clark office set about locating this anonymous recipient of mountains of mail and finally located Keith in Las Vegas, where he was appearing with the Crickets. Needless to say, they were delighted to discover that Paul McCartney's handsome look-alike could also sing, dance and play guitar. Clark signed Keith to a one-year contract, and Allison became a regular member of the "Where The Action Is" troupe.

Sidney Keith Allison was born in Coleman, Texas on August 26, 1943. The son of a district sales manager for the Sunshine Biscuit Company, he attended Robert E. Lee High School and San Antonio College in San Antonio and North Texas State University in Denton, Texas.

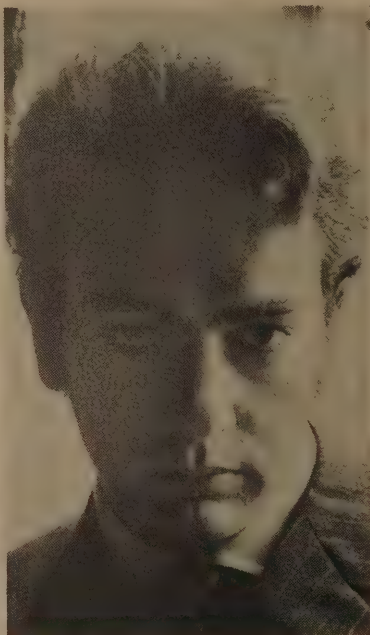
Keith stands 6' 1", has brown hair and eyes and favors casual European clothing. His favorite contemporaries are

Chuck Berry, Buddy Holly, Jerry Lee Lewis, Elvis Presley, Marianne Faithfull and Dusty Springfield. His hobbies include playing his acoustic guitar, flying model airplanes and skiing.

He lives in a remote country home in the practically uninhabited northern reaches of the San Fernando Valley and owns a Volkswagen, a new hard-top American coupe, three guitars, two amplifiers, twelve harmonicas and a very complex stereo system.

Keith is now accustomed to being mobbed at personal appearances and takes the presence of his frequent police escorts in stride.

Recording offers Keith new challenges. But on the basis of the spectacular success he has achieved through the television medium, it can be safely predicted that he will easily conquer this new frontier.



NEIL DIAMOND

Neil Diamond, 22 years old, was born in New York, but spent his early years in Memphis. At the age of 10 he was playing with the Memphis Backstreet Boys who would earn their living through the nickels and dimes people threw out the windows as they came passing by. To keep him out of trouble Neil was taken off the streets by local authorities and was forced to attend school. Three years later, Neil ran away from home and wound up in Kansas City where he formed a folk group called the Roadrunners. They worked the Midwest performing basically, hard bottom-line folk music. It was around that time that Neil met Woody Guthrie and was more or less pledged to pure folk through some sort of mesmeristic magic Guthrie wove on him.

For the next few years, Neil and his

group wandered through every tank-town in the Midwest where he became increasingly aware of the new sound called Folk Rock. It was then that Neil decided to try and write. In the beginning of 1964, the great writing and producing team of Jeff Barry and Ellie Greenwich were on tour with a group called the Raindrops and happened to walk into a nightery called The Composite where Neil was singing. Jeff and Ellie couldn't believe their ears. They met Neil backstage and convinced him to come to New York. Neil left that evening which turned out to be a somewhat catastrophic incident. As Jeff and Ellie had not yet returned to New York, Neil had nowhere to stay and was arrested on a vagrancy charge. Somehow Neil got word to Jeff Barry and was released in his custody. Jeff and Ellie began to write with Neil and it wasn't long before one of his first compositions, "Sunday," was recorded by Jay and the Americans.

Since then the name of Neil Diamond has been on the lips of every top performer and has been one of the most sought after writers by Phil Spector, Jerry Lieber and Mike Stoller, and other important producers in the country.

He has written for Sonny & Cher, the Ronnettes, Jay and the Americans, the Vogues, Wilson Pickett and is currently penning others to fill the great demand for his material. He has been invited by Signor Rignano of Ricordi in Italy to appear at the San Remo Festival in 1967. But perhaps, the most important event of his life was when Jeff Barry and Ellie Greenwich convinced Neil to record on his own due to the tremendous sincerity and soulful quality of his voice.

His first session for Bang Records certainly proved that Jeff and Ellie were right, for out of that session came "Solitary Man," which Neil wrote himself.

He is a shy and withdrawn young man with hollow cheeks and wistful eyes and a slightly worn guitar. Frankly, none of us know from day-to-day where Neil resides. He simply falls into a friend's apartment or falls asleep at an all-night movie. Neil doesn't know where his roots are yet. To him all this business of recording and writing is a game. He is aware of the fact that there is money involved, but when asked what he would do with this money he would simply look down at his boots and state that he could use a new pair, or maybe a motorcycle or another guitar, or even a ticket back to Kansas City, where he might bring a few pairs of boots back to some old friends.

When approached by a reporter from Billboard and asked about his aspirations, he simply said "All I'd like to do is find some girl I could talk to, or for that matter don't have to talk to." □

HE'S TAKING YOUR MONEY AWAY HA-HA

The big thing today is sound - right? You gotta have a sound to sell records. So where does this Napoleon guy get off? He talks about the funny farm and his insane laughter is speeded up and there's a drum beat behind it.

What the heck is it? Well, for some reason it's the fastest selling single in the history of Warner Bros. Records. Perhaps it's part of the insanity trend, a recent development in the American

mind and a point of departure in popular recordings. Consider "19th Nervous Breakdown," "I'm A Nut" and "How Does That Grab You Darlin'."

There's room for doubt, but it's been said "They're Coming To Take Me Away, Ha-Haaa" is one of the great master purchase coups of the year — would you believe - of the week? (You never can tell what will jive the people next week.)

Who the heck is buying this record anyway? Maybe the purchasing agents for nut houses all around the country are getting it for their fun room juke boxes.

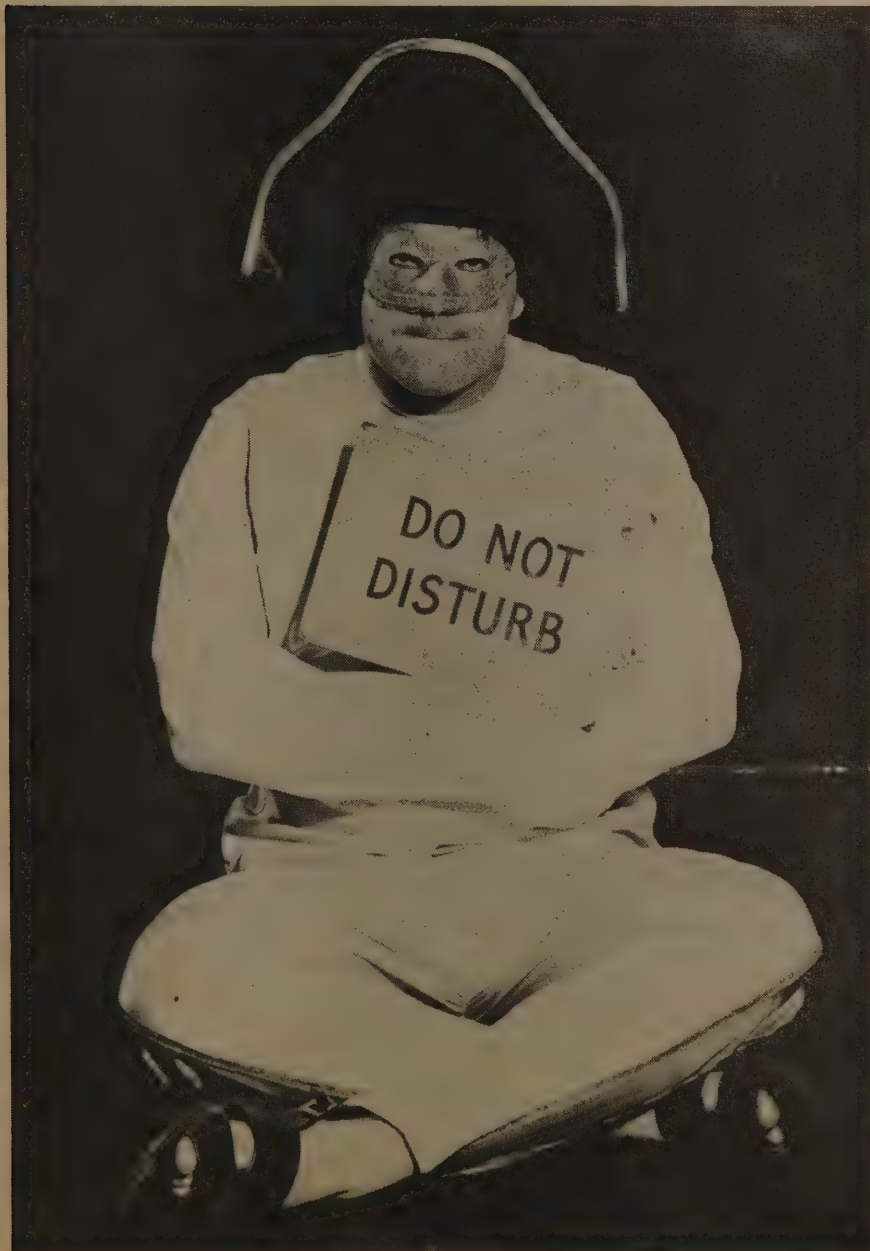
Really, seriously, did anybody out there buy it? We'd love to hear what this record's got.

This is what Warner Bros. has got; an eastern head named George Lee who discovered the insane master of "Coming" through Jerry Samuels, who happens to be both the writer and performer - labeled Napoleon XIV. In fact, Samuels is an engineer at Associated Records, a New York studio, and turned the various dials that produced the novelty.

At the moment, Samuels is preparing an inevitable LP follow-up to "Coming" and will come to market "as soon as possible."

As a songwriter, Samuels has penned more serious material, including Sammy Davis' recent success, "In The Shelter Of Your Arms."

It's been a gigantic seller - true. But please, there must be enough people out there - somewhere-to make this a once-in-a-life-time-uh-phenomenon? □



~~~~~

Left, depending on whether or not you're holding this magazine upside down, sideways, backwards or what-have-you, you will see a really swell photo of Bob Dylan. It's really Bob, you know, who sings "Rainy Day Women." Is it possible heh, heh, that this ha ha record could be he, ho ho, oh my God, hoo hoo, heh heh, ha ha...

~~~~~




Above, Carol Goss and guest Bobby Curtola have 78% fewer cavities. Below, a panoramic montage of the CTV pop music scene.



A Go Go '66, the CTV Television Network's new Friday night musical show, beginning on September 17, is a buoyant, sophisticated half-hour featuring top young Canadian recording stars. It is happy, lively and infectious with pretty young Go Go girls accenting the upbeat tempo as they swing and gyrate to the music.

Many of the singers who will appear in the series — Jon and Lee, the Allan Singers and Jayson King, for instance — already are or are becoming internationally known. The series will draw from the vast reservoir of talent which has developed in and been attracted to the Toronto area and has made it known as one of the three or four leading popular music centers on the continent. While emphasis will be on these new and dynamic Canadian entertainers, from time to time US performers also will appear.

Robbie Lane and His Disciples, a 21 year old Toronto singer-leader and his musicians who have been playing nightspots in Ontario and nearby US cities with phenomenal success, will be the home-band. Mike Darrow, disc jockey from Toronto's radio station CHUM, is master of ceremonies.

Production, by the CTV network, takes place in Toronto's

CFTO-TV studios in a discotheque-like setting with four litesome Go Go girls — Diane Webb, Linda Christopher, Claudette Houchen and Lynda Chankin — performing on raised platforms in the background. In the foreground a young dancing audience participates in the frug, watusi or what-have-you. Arthur Weinthal is executive-producer and Jerry Rochon is director.

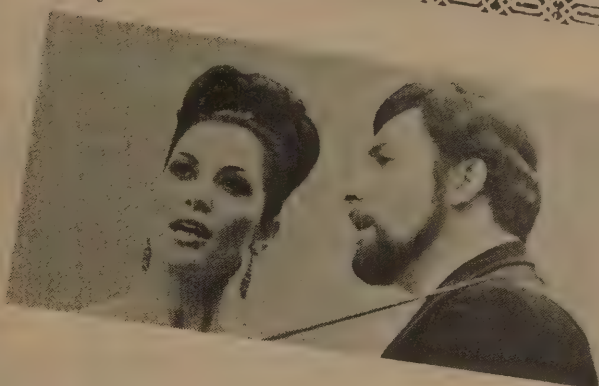
Because sound is a very important element in this kind of show, the band-tracks are being pre-recorded for CTV at Hallmark Recording Studios. This is probably Canada's leading recording house and was selected to assure that the sound is the finest obtainable, Weinthal said.

Costumes of the Go Go girls, original and eye-filling, are being created by Marilyn Brooks and Marni of the Unicorn, an avant-garde Toronto boutique. They will range from the sophisticated total look — co-ordinated sweaters, stockings and brief skirts — to revealing hip-hanger cowpoke slacks and midriff vests.

In its smoothness, exuberance and quality of talent, a Go Go '66 is planned to appeal to young adults — and those who wish they were. Which is just about everyone.



Left,
Gale
Gar-
nett.
Below,
Malka
&
Josu.



LET'S SING OUT

something for the folkies

Let's Sing Out, the Canadian-produced folk music series which was launched on the CTV Television Network two years ago this fall, has become a highly successful, around-the-world, Canadian ambassador. The series, with singing host Oscar Brand, musical guests and youthful Canadian audiences, is now seen weekly in a dozen countries on three continents.

Language appears no barrier. To its British, Australian and New Zealand audiences, acquired nearly two years ago, the Canadian program added Belgium this spring and will begin in the Netherlands this fall. Also, as its producer-creator Syd Banks, of Screenbanks Productions, points out, Let's Sing Out has been showing in Africa for almost a year - from Uganda to Sierra Leone.

The half-hour weekly series will begin its fall season on the CTV network in September with fresh, exuberant programs but no essential change in its already so successful format. It has won a better time slot, however. It will move to 9:30 to 10:00 pm EDT on Thursdays, beginning September 16, from the current 7:30 to 8:00 pm EDT period on Tuesdays.

Brand continues as host, and production, as formerly, will originate on Canadian university and college cam-

pus. The program will continue to bring up top talent from below the border, and elsewhere, and to present Canadian artists, many of whom have found careers and fortunes given substantial boosts by the spotlight the series has given them.

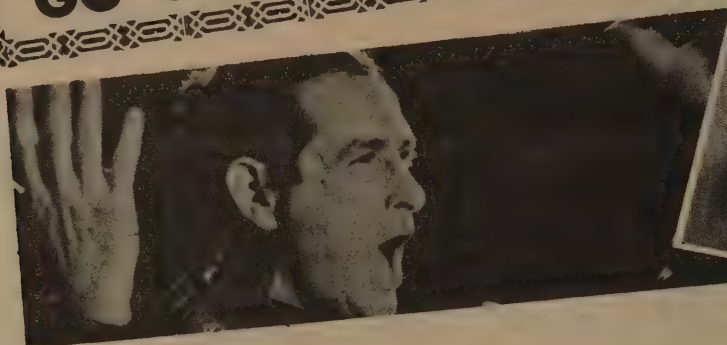
Newcomers to the program, appearing in the upcoming season, will include Lonnie Johnson, one of the last of the original blues-singing-guitarists and the greatest of them all; the Women Folk, five young Californians who are appearing at the CNE in Toronto this year; Jack Elliott who leaped to fame with Woody Guthrie; Eric Anderson, the young composer-singer from the US mid-west; Florida's Fred Neil; Ronnie Gilbert, the girl singer from the Weavers' group, and Jose Feliciano of Puerto Rico, talented young blind guitarist.

Others to be seen will include Montreal's Jim Murray; Toronto's Russ and Lotys; Fred Hellerman, writer and composer for the Weavers; the New Lost City Ramblers who specialize in mountain music, and, returning, Grammy-award winner Gale Garnett and the Rooftop Singers.

{Continued on next page}



Right, 16 year old Shawne Jackson belts out a tune. Below, host Oscar Brand tells about a fish he almost caught.



{Continued from last page}

Tribute to the series' quality was paid in a recent issue of Maclean's Magazine whose critic credited its success to the choice of Oscar Brand as host and the program's adherence, without gimmicks, to the presentation of "pure folk."

"That's what we've always tried to do - avoid faddism," says Banks.

The outcome has been that Hootenanny, a much more elaborate program of so-called "folk" disappeared after one year on the air while Let's Sing Out has moved on and on, now bringing enjoyment to audiences abroad as well as at home.

And it has been just a coincidence, but Banks likes to think that the Canadian series has played a part in developing in other countries new interest in their own folk songs.

"Since we have been showing in Australia, for instance, Australian folk singing groups are emerging," says Banks. "It may be part of the worldwide interest in folk music, reaching Australia a bit late. But we know from the response to our series that it has been, at least, a catalyst."

Oscar Brand, host of Let's Sing Out, the CTV Television Network folk music series, is a busy, busy man. He's been that way ever since, as a young man, he found his talents as a singer-guitarist as much in demand as his abilities as a composer and writer. Now at 45, Winnipeg-born Brand appears scarcely to have time to tot up his substantial income.

Besides commuting to Canada from his New York home for the Let's Sing Out series, Brand has a weekly radio hour, Folksong Festival, which he has conducted on Sundays for 20 years.

He fills countless personal appearances, festival and concert engagements, and writes and directs musical scores for television, film and stage plays. He has writ-

ten authoritative folk-music history books, made more than 50 long-play recordings, and, beginning this fall, he'll add another weekly chore - host of a new half-hour Saturday morning series, the First Look, which will be carried in colour by the NBC.

Brand is also currently co-authoring a Broadway-bound musical, the Joyful Noise, and recently completed an engagement as musical director of an off-Broadway satire, Only In White America.

To Canadian folk music Brand has made contributions which have become, or appear likely to become, permanent additions. The song, "Something To Sing About," which he composed for the opening of the CTV network's fall season two years ago, has been chosen as the theme song for a documentary film being produced for Canada's Expo '67.

Brand also composed the Let's Sing Out theme song which now is heard in a dozen countries where the Canadian-produced series appears.

Among his many activities Brand places two interests above all others. They are relaxation with his wife and two children at home just outside New York City, and the Let's Sing Out series.

For time with his family he refuses engagements which will keep him from home more than a day or two. The Let's Sing Out series has won its priority on his list, Brand points out, partly because of the freedom from restraint afforded by the show's sponsors, Procter and Gamble Limited.

"They've never turned thumbs down on anything we've decided to do," he said. "Not one bit of interference."

He contrasted this attitude with that of US television outlets where program content is carefully watched to avoid material which some might consider controversial.

And there's great pleasure too, he said, in working with the top talent the Let's Sing Out series attracts - artists in the field he chose for his own life's work, the world of folk music. "It's been most gratifying," he commented.

New CBC-TV Series A World of Music



Above, Guy Carawan smiles. Right, Raun McKinnon balances her guitar on her shoulder. Below, Gordon Lightfoot & Bobby Curtola admire each other's jackets & RMP Canadian recording star awards.



Malka and Joso, talented folksinging duo of Canadian supper clubs and coffee houses, as well as recordings, will star in a new CBC-TV variety series, *A World Of Music*, to debut next fall in the Saturday night time-slot which follows NHL telecasts.

As of October 1, all programs in the series will be telecast in color. Prior to that date, starting mid-September, they will be in black and white.

Introducing songs and guests from around the world, in a sophisticated half-hour format, Malka and Joso will be backed by a string orchestra under the direction of Rudy Toth.

Bob Jarvis, former producer of *Juliette* and *Show of the Week* variety programs, will produce the new Saturday night series. The show's writer will be Alex Barris.

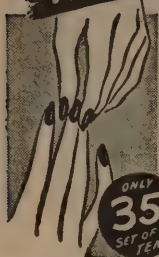
Announcing the new variety series, CBC-TV supervisor of light entertainment Len Starmer says, "A World of

Music will bring to Canadian audiences a whole new spectrum of music and popular recording stars from Europe and other countries, in a format that is modern rather than traditional. As guests, we will use singers and exciting dance groups who come to Canada for concert and stage appearances."

Malka Himel and Joso Spralja are among Canada's better known and most talented duos, specializing in songs of different languages and from many lands, including Malka's native country of Israel and Joso's homeland of Yugoslavia. They sing in English with equal ease.

Last year, Malka and Joso made a 20,000-mile tour by boat, chartered plane, bus and dogsled to entertain mining and smalltown audiences in the Canadian North. Their one-night stands included performances in Yellowknife and Uranium City. □

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●GO AHEAD AND CRY

(As recorded by The Righteous Bros./
Verve)

BILL MEDLEY

Love can change a young boy into a
man

But a broken heart can change a man
back into a boy again

You're not the first man to cry

When things have gone wrong

You're only human

You're only so strong

(It takes one) little tear to knock a big
man down

(It takes one) broken heart to keep him
down on the ground

It takes three little words to make him
stand again

So go on, go ahead and cry

Go ahead and cry.

Love is so easy to play

But so hard to win

You're still a young man

Your heart will love again

(It takes one) little kiss from her sweet
tender lips

(It takes one) gentle touch from her soft
finger tips

It takes more than one tear to mend a
broken heart

Go ahead and cry, go ahead and cry,
go ahead and cry.

Go ahead and cry

I want you to get down on your knees
and cry

Kneel down baby

When you're feelin' blue, I want you to
cry

Don't be ashamed to cry.

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Music, Inc.

●WORKING IN THE COAL MINE

(As recorded by Lee Dorsey/Amy)

ALLEN TOUSSAINT

Working in the coal mine

Going down, down, down

Working in the coal mine

Oop about the step down

Working in the coal mine

Going down, down, down

Working in the coal mine

Oop about to step down.

Five o'clock in the morning

I'm already up and gone

Lord, I'm so tired

How long can this go on.

Working in the coal mine

Going down, down, down

Working in the coal mine

Oop about to step down

Working in the coal mine

Going down, down, down

Working in the coal mine

Oop about to step down.

'Cause I make a little money

Hauling coal by the ton

But when Saturday rolls around

I'm too tired for fun

And I'm just working in the coal mine

Going down, down, down

Working in the coal mine

Oop about to step down

Working in the coal mine

Going down, down, down

Working in the coal mine

Oop about to step down.

Lord, I'm so tired

How long can this go on

(Repeat chorus).

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Co.

●BLACK IS BLACK

(As recorded by Los Bravos/Press)

HAYES

WADEY

GRAINGER

Black is black

I want my baby back

It's gray, it's gray

Since she went away, oh oh

What can I do

'Cause I'm feeling blue

If I had my way

She'd be back today

But she'd only tap to see me again, oh oh

What can I do

'Cause I'm feeling blue

I can't choose

It's too much to lose

While my love's still strong

Maybe if she would come back to me

Then I can't go wrong

That is bad, that I feel so sad

It's time, it's time

That I found peace of mind, oh oh.

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●BUS STOP

(As recorded by The Hollies/
Imperial)

GRAHAM GOULDMAN

Bus stop, wet day, she's there

I said please share my umbrella

Bus stop, bus goes, she stays, love grows
under my umbrella

All that summer we enjoyed it

Wind and rain and shine

That umbrella we employed it

By August she was mine.

Every morning I would see her waiting
at the stop

Sometimes she'd shop and she would show
me what she bought

All the people stare as if we were both
quite insane

Someday my name and hers are going to
be the same.

That's the way the whole thing started
Silly but it's true

I'm thinking of a sweet romance beginning
in their cue

Came the sun, the ice was melting

No more sheltering now

How nice to think that that umbrella led
me to a vow.

Every morning I would see her waiting
at the stop

Sometimes she'd shop and she would show
me what she bought

All the people stare as if we were both
quite insane

Someday my name and hers are going to
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UR gal in LONDON!

I am sitting at my typewriter wearing a white T-shirt with the word **ANIMAL** printed across the top and a dictionary definition right down the front..Groovy! The idea was thought of by Animal **ERIC** and there is a limited supply available to fan club members. I've just been made an honorary member of their club and the shirt was presented to me by the Head-keeper. (The print didn't take properly - so they couldn't sell it to a club member! but still it was a present!)

Just back from the airport where I saw The **ANIMALS** off on their 9th Stateside trip! I was told, by their publicist, to be at **HILTON**'s pad (the nearest to me) by 12:00 noon as that was the time the car was coming to take us to the airport. I arrived at 11:30 to be safe to find **HILTON** up and packing.

"Tea is in the kitchen...I've just had a cup." remarkably domesticated!!

At 12:30 we were still sitting there, on our third cup of tea and **HILTON** playing twelve string and singing a folk 'type' song he had just written...

At 1:00 pm the car eventually arrived. Either **DAVE** or **CHAS** had overslept and so delayed the car..I didn't press to find out who was guilty as I thought it wouldn't be tactful!

We were by this time a wee bit anxious about time as the flight was to take off at 2:15 pm... but the airport's only about a half hour's drive from **HILTON**'s. On arrival we went to building No. 3. 'Oceanic'...but we couldn't find the others anywhere..(**ERIC** and **BARRY**..) And what was worse nobody knew what airline they were using! After asking at all the Airline desks we rang the office and found that it was an Italian line, and further inquiries told us that European airlines operated from the 'Europa' building - even New York flights...Before we knew what happened we were back in the car, luggage and all,...worried officials rushed up to us but more problems..the others hadn't even arrived there!! And they had all the passports and tickets. Time check: 2:12. pm!! 3 minutes before take-off.



Hilton plays a folky song in his pad while we wait for a car to escort us.



Waiting to appear on "Thank Your Lucky Stars," **Gordon** reads about the Rolling Stones in **H.P.**



The **Animals** wait at London Airport to depart for their 9th tour of America.

(continued on page 56)



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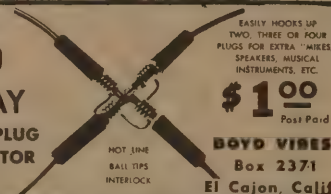
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• SWEET DREAMS

(As recorded by Tommy McLain/
MLS)

DON GIBSON

Sweet dreams of you
Every night I go through
Why can't I forget you
And start my life anew
Instead of having sweet dreams about
you.

You don't love me it's plain
I should know you'll never wear my name
I should hate you the whole night through
Instead of having sweet dreams about
you.

Sweet dreams of you
Things I know can't come true
Why can't I forget the past
Start loving someone new
Instead of having sweet dreams about
you.

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• SUNNY AFTERNOON

(As recorded by The Kinks/Reprise)

RAYMOND DAVIES
The tax man's taking all my dough
And left me in my stately home
And I can't sail my yacht
He's taking everything I've got
All I've got's a sunny afternoon.

Save me, save me, save me from this
squeeze
I've got a big fat momma trying to
break me
And I love to live so pleasantly
Live this life of luxury
Lazing on a sunny afternoon
In summer time, in summer time, in
summer time.

My girlfriend's gone off with my car
And gone back to her ma and pa
Telling tales of drunkenness and cruelty
I'm sitting here sipping at my ice cold
beer
Lazing on a sunny afternoon.

Help me, help me, help me sail away
You give me two good reasons why I
ought to stay
Because I love to live so pleasantly
Live this life of luxury
Lazing on a sunny afternoon.

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• TOO SOON TO KNOW

(As recorded by Roy Orbison/MGM)

DON GIBSON
It's too soon to know if I can forget her
My heart's been broken in too many
pieces
And it's too soon to know.

Time passes slow, will I ever marry
If I can forget her and now let it show
But it's too soon to know
News travels fast when a love affair
ends
People keep asking what happened to them
But it's too soon to know if I can forget
her
My heart's been broken in too many
pieces
And it's too soon to know.

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•YOU CAN'T HURRY LOVE

(As recorded by The Supremes/
Motown)

HOLLAND

DOZIER

HOLLAND

I need love, love to ease my mind

I need to find, find someone to call mine

But mama said you can't hurry love
No you just have to wait
She said love don't come easy
It's a game of give and take

You can't hurry love
No you just have to wait
You got to trust, give it time
No matter how long it takes
But how many heartaches must I stand
before I find a love
to let me live again.

Right now the only thing that keeps me
hangin' on
When I feel my strength, yeah, is almost
gone
I remember mama said you can't hurry
love

You just have to wait
She said love don't come easy
It's a game of give and take
How long must I wait
How much more can I take
Before loneliness will cause my heart, heart
to break.

No I can't bear to live my life alone
I grow impatient for a love to call my own
But when I find that I, I can't go on
These precious words keep me hanging
on
I remember mama said you can't hurry
love

You just have to wait
She said love don't come easy
It's a game of give and take
You can't hurry love
No, you just have to wait
She says trust, give it time
No matter how long it takes.

No love, love don't come easy
But I keep on waiting, anticipating for
that soft voice to talk to me at night
For some tender arms to hold me tight
I keep waiting, I keep on waiting
But it ain't easy, it ain't easy

Then mama said you can't hurry love
No you just have to wait
She said trust, give it time
No matter how long it takes you can't
hurry love
No you just have to wait.

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•OPEN THE DOOR TO YOUR HEART

(As recorded by Darrell Banks/
Revilott)

DARRELL BANKS

Walk right on in
And stretch out your arms
Let the lovelight shine on your soul
And let love come runnin' in
I needed you a long, long time
And my pride is too much baby
And I'm 'bout to lose my mind
Walk right on in, let love come runnin'
in

Open the door to your heart, open the
door to your heart

Open the door to your heart and let
love come runnin' in
And let love come runnin' in
Let it flow like a river
Let it shine like a light
And let love come runnin' in
And let love come runnin' in.

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THE CRITTERS BOUNCED BACK

The Critters didn't go looking for fame. When they formed themselves into a group a little over two years ago, their only intention was to make themselves happy playing music.

This they did - and very effectively. So effectively, in fact, that their happiness began to rub off on everyone who heard them.

Then came the day when the boys were offered their first date. Jack Decker, Kenny Gorka, Jimmy Ryan, Chris Darway, and Don Ciccone weren't too sure that this was what they wanted. Music, to them, was a personal thing. But, in the end, the five young men decided to accept the booking. It was at a high school hop and, as soon as the Critters started to play, the audience was in their hands. Certainly, the Critters hadn't gone looking for fame, but it found them quickly enough.

After that first, all-important public engagement, the boys realized that music was, in fact, meant to be shared with others. They accepted booking after booking, and word of the fantastic new group quickly spread outside their area of New Jersey.

The news soon reached the ears of executives of Kama Sutra Records and an audition time was set. The closing notes of their first number were still echoing round the audition room when the Critters found themselves listening to an offer. They didn't listen long, and had soon signed an exclusive recording contract with Kama Sutra.

Good though they were, the Critters discovered that not every record release has a gold tinge to its edge. Their debut disc, "Children and Flowers" failed to excite the record-buying public. When the Critters realized that this record wasn't going to make their name known all over the world, they decided to do something about it...

They practiced...and practiced...and practiced.

Jimmy and Chris wrote scores of original songs between them and, after several months, the fivesome found what they were looking for. Back they went to the recording studio, and this time there was no mistake. "Younger Girl" had everything. A smooth, even flow, an intriguing tune, and good lyrics. Kama Sutra rushed it into release, and almost overnight, it leapt into the charts.

The Critters had arrived on the national scene.

A few minutes of talk with the talented five soon reveal why they didn't search for fame when they first started. It is apparent that they aren't the kind whose heads are turned by adulation. All five are sensible and intelligent.

Jack Decker, 19, is the group's drummer. Quick to laugh at anything he finds amusing, his over-riding passion is motorcycles.

"Leave me alone with a bike and I'll be happy all day long," he says. "There's nothing I like better than stripping it down, polishing it till it shines, then rebuilding it...Nothing, that is, other than sitting behind my drums with the other boys out front."

Twenty-year-old bass player Kenny is also a mechanical genius. But he likes his power on four wheels.

"Jack can have his motor bikes," says Ken. "I'll take sports cars any day. I like one or two of the American-built sports cars, but I'd really like to own one of the classy European ones."

Lead guitarist, Jimmy, 19, is also a wizard - but an electronic one. He built and maintains all the group's electronic equipment.

"There's a real satisfaction in getting the equipment to function exactly right," says Jimmy. "It gives me a great thrill to hear the sound we produce and know that I helped the other boys in this way."

Chris, the group's 19-year-old organist, is the quiet one of the five. Not for him the staccato bark of a powerful motorcycle or the scream of a sports car's supercharger. Instead, his passion is paint. A highly talented artist, his paintings have been praised by scores of professionals.

"If I hadn't been a musician, I think I'd have become an artist," says Chris.

Which would have been a great pity. For The Critters are unlike other groups in that there is no individualist. All five blend together so perfectly that every chord, every note is pure.

This perfection is at present being preserved in the form of an LP, which the boys have recently cut.

"The future looks good for us," says Jimmy. "This month (July) we'll be on the Dick Clark Caravan, touring all over the country."

"We have another single release on the way, and our LP to follow it."

"Chris and I are still at college, but we're almost ready now to put away our books and join the others as full-time musicians."

"When we do," adds Chris, "it will give us much more time to practice. I hope our fans think we have a pleasing sound just now, but we're sure that, with more practice, we can become even better."

When this happens, the competition in the world of music had better look to its laurels. For if the Critters have won such acclaim for their present accomplishments, what chance has anyone got if the fivesome gets even better?

Now, meet the Critters, one by one...

Kenny Gorka is the oldest of the Critters, but by only a few months. Perhaps, because of this, the others have elected him as their official spokesman. But such is their sense of humor that, no sooner has Kenny begun to speak than the others will chime in with all sorts of information about themselves, their music and their hopes.

But Kenny is used to this by now, and takes their good-natured banter in his stride. A tall, handsome young man, Kenny is an only child. "A spoiled brat, the others call me," he says with a grin, and you instantly see this is quite untrue.



Kenny likes the good things in life, and his big dream is to own a high-powered European sports car. But he is also very down-to-earth. "I love hamburgers better than any other food," he admits.

On the question of girls, Kenny is quite explicit.

"I like them all," he says. "Blondes, brunettes, red-heads. Tall, short, fat and thin. Life wouldn't be the same without them."

Jimmy Ryan, the group's lead guitarist, is six months younger than Kenny. He is also the group's electronics master, and made and maintains all their equipment.

"When it comes to electronics," he says, "I don't mind how much time I have to spend making sure everything is just right. The other boys depend on me to make sure that our equipment is always in good shape. And I'm determined never to let them down."

Then, without warning, his mood switches to one of intense humor. "Think I'll take a drive in our wagon and scare half the town," he will say.

"The wagon" is certainly a sight to behold. Twenty-four feet long and painted a dazzling white, it has a huge box on the roof which looks like a coffin.

"That's my idea," admits Jimmy. "And it isn't a coffin. It's where we store all our equipment when we're on the road."

Jack Decker is the Critters' drummer, and he has two loves in life. His drums...and high-powered motorcycles. When he isn't holding his drumsticks he usually walks around carrying a white crash helmet with spaceman-type visor.

He laughs easily and makes friends quickly. "I had to learn how to make friends when I was young," he says with a laugh. "I have three sisters, and soon got fed up having to play girls' games all the time."

Jack's taste in food is simple. "Cheeseburgers," he says. "But they've got to be good. There's nothing worse than a bad cheeseburger. Unless it's TWO bad cheeseburgers!"

His taste in girls is the same as Kenny's.

"I don't care what shape or size they are," says Jack. "I love 'em all."

Chris Darway is the quiet one of the five, although not onstage. He plays the organ, and helps give the group its solid, driving rhythm.

Like Kenny, Chris likes sports cars, but he is inclined to be a little more explicit. "I think English sports cars are best."

And he adds: "I'm going to have one some day."

But at present his main passion is painting. An accomplished artist, Chris has many fine paintings to his credit.

"I don't specialize in any particular type of painting," he says. "I just paint what I feel. Sometimes it may be a landscape, sometimes a seascape. And sometimes it's abstract."

When he isn't painting, playing the organ, or thinking about English sports cars, Chris likes to eat.

"Give me a great big juicy steak any time of the day," he says with obvious relish. "There's nothing to beat a good steak...unless maybe a good pizza."

Don Ciccone is probably the musical wizard of the Critters. Practically any instrument he lays his hands on is mastered within hours, no matter how difficult it is to play.

Although he plays rhythm guitar with the group, he can also double on organ, piano, harmonica and drums with equal ease.

The 6 feet, 1 inch handsome 19-year-old is a shade bashful about explaining his musical abilities.

"It just happens," he says with a wry grin. "I guess I'm just lucky. I never really had any lessons. I just started with the guitar, and practiced until I mastered it."

"From there I moved onto the piano and the organ."

"A harmonica is easy to carry around, and I bought one and soon managed to get a few tunes out of it. As far as the drums are concerned, I guess I must be lucky that a musical beat comes naturally to me."

Naturally, Don's hobby is music but, like the others, he also enjoys good clean fun.

The others often tease him unmercifully about his tanned good looks, complaining that the girls always head for him first.

And, of course, Don is quick to tease them back. "The girls know real talent when they see it," he says with a big grin.

Don has been friends with the other Critters for many years, growing up in the same area, and attending the same school as Jimmy Ryan.

He says he has only one ambition - and that is to be an even better musician than he is now.

As Don himself puts it: "No matter how good you get at anything, you can always become better. That's exactly what I aim to do with my music."

Each of the Critters is an individualist, with his own likes and dislikes. Each has a mind of his own, and is not afraid to present his opinion.

But once onstage, the individuality ends. The five young men become a single entity. Musicians their common tie, and they have achieved perfection in it. □



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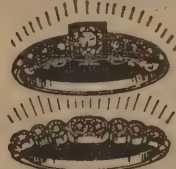
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ROY ORBISON

(continued from page 18)

"About England: a couple of years ago, 'Dream Baby' got to be Number 3 in England, and so did 'Dreams.' So I was invited to tour England. This was in 1963. They put me on a bill with a group I'd never heard of, called 'The Beatles.' Groups at the time..." (Roy fades off, leaving one to infer on his own that groups at the time were absolutely nowhere.) "So I didn't know what to expect. I starred on the bill above the Beatles — that's how unknown they were. But that tour brought them — and me — national prominence. Now I tour England once or twice a year, and it's always sold out. That's what's REALLY memorable about my career: the sellout tours. In 1964, I had the first Number One record by an American in England: 'It's Over.' And then I had the next Number One: 'Pretty Woman.' That was first both in England and the United States, and it was the biggest record I ever had.

"Now I'm going to make a film, for MGM. I'm going out to California in a month to start it. It's about the Civil War, and I play a happy-go-lucky guitar-playing soldier. I'm writing the music for it. Nine songs; I've got most of them finished already."

"Do you have a big part?" we asked.

"I'm starring."

"That's a nice way to start off."

"It sure is!"

Then the phone rings, and Roy has to meet Wesley Rose of Acuff-Rose at a tailor, to get some stage clothes. On the way over, Roy says, "Everybody thinks, because I live in Nashville, I'm a country artist. Even people in Nashville think so. But actually I've never gotten on the country charts at all. I'm friendly with all those people, but I'm just pop."

Roy Orbison says he is 'just pop' — but what we call pop music now wouldn't even exist if he and Buddy Holly and Elvis Presley and a few others hadn't thought rhythm and blues was a pretty great sound and one they'd like to try themselves. □



BLUES PROJECT

(continued from page 19)

Kalb: Yes. You see there's a problem with the word "folk" because we're living in an age where communication of songs isn't oral anymore, it's written and juke-box and records. The word folk doesn't cover these means. In the past, folk referred to a self-contained rural community with its own traditions and its own music. We're not living in a rural society anymore, it's a mass society with electronic communication. So it's kind of hard to say what is folk and what isn't. The most relevant thing is that folk and rock and roll together and jazz, in a way, provided an alternative to the lousy tin pan alley music that was the major characteristic of American popular music up to 1955. In that sense folk, rock and jazz is much closer to the feelings and way of life that is real about America. It's more real in that sense, it's contemporary — real folk music.

JD: Al, on the liner notes of the Tom Rush album you said "God bless Chuck Berry." I'm sure this is the opinion of a lot of people. Why do you suppose he has been recently sainted?

Kalb: He's not willing to be sainted, by the way. (Laughter)

Kooper: He is certainly still playing. He made a background sound which turns out to be uniquely his. Like we were just listening to "Route 66" by the Rolling Stones. I don't think Chuck had anything to do with that but the Stones played it very Chuck Berryish. It very definitely was. You noticed it and I noticed it. It's both his style of playing and his songs that get to everybody. We do some of his songs too. I was brought up as a guitar player on Chuck Berry.

Kalb: Let me ask you a question about Chuck's style. I think he combined a very strong thirds harmony sense with the blues. Would you say that was right?

Kooper: Very definitely.

JD: A what?

Kalb: Thirds harmony. You explain it cause I don't even know what it means, I know what it is. (Laughter)

Kooper: As opposed to modal type guitar breaks.

Kalb: It's a warm sounding harmony but with the seventh strongly emphasized. Like when you listen to Muddy Waters, Muddy's got a good chord background in thirds. His music is more oriented towards the seventh note. Towards certain notes that are emphasized

(continued on page 42)

●(YOU MAKE ME FEEL) SO GOOD

(As recorded by The McCoy's/Bang)

FELDMAN
GOLDSTEIN
GOTTEHRER
POMUS
SHUMAN

You and me got something, baby
That I know is good
You know how to love me, baby
Just the way you should
And when you hold me, baby
I know I can do no wrong
And when I see you standing there
I know just where I belong.

You make me feel so good, good, good
You make me feel so good, good, good
You make me feel so good, good, good
You make me feel so good.

I told you when I met you, baby
I was going up and if you stuck right
by me, baby
I'd give you all that fancy stuff
And then you told me baby
Well anything you do is fine
Well I don't care if you ain't got nothin'
Just as long as you are mine.

You make me feel so good, good, good
You make me feel so good, good, good
You make me feel so good, good, good
You make me feel so good.

So good, good
You make me feel so good, good, good
You make me feel so good, good, good
You make me feel so good,
So good, good
You make me feel so good, good, good
You make me feel so good, good, good
You make me feel so good.

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●GUANTANAMERA

(As recorded by The Sandpipers/A & M)

MARTI
ANGULO
SEEGER

I am a truthful man, from the land of palm trees
Before dying, I want to share these poems of my soul
My poems are light green, but they are also flaming crimson
My verses are like a wounded faun, seeking refuge in the forest
With the poor people of this earth, I want to share my fate
The little streams of the mountains please me more than the sea.

Guantanamo guajira guantanamo
Guantanamo guajira guantanamo
Yo soy un hombre sincero
De donde crece la palma
Yo soy un hombre sincero
De donde crece la palma
Y antes de morirme quiero
Echar mis versos del alma.

Mi verso es de un verde claro
Y de un carmin encendido
Mi verso es de un verde claro
Y de un carmin encendido
Mi verso es un ciervo herido
Que busca en el monte amparo.

Con los pobres de la tierra
Quiero yo mi suerte echar
Con los pobres de la tierra
Quiero yo mi suerte echar
El arroyo de la sierra
Me complace mas que el mar.

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● HOW SWEET IT IS (To Be Loved By You)

By E. Holland, B. Holland and L. Dozier

How sweet it is to be loved by you
Yes baby ooh, how sweet it is to be loved by you
Ooh, baby, I need the shelter of someone's arms
And there you are
I needed someone to understand my ups and downs
And there you were
With sweet love and devotion
Deeply touches my emotion
I wanna stop and thank you baby
I wanna stop and thank you baby
Hey now, how sweet it is to be loved by you
Oh, baby how sweet it is to be loved by you, yes it is.

Close my eyes at night
And wonder what would I be without you as my wife
Everything was just a bore, all the things I did seems I'd done it before
But to brighten up all my days
With a love so sweet in so many ways
I wanna stop and thank you baby
I wanna stop and thank you baby
Hey now, how sweet it is to be loved by you
Oh baby, how sweet it is to be loved by you.

You were better to me than I've been to myself
For me there's you and nobody else
Stop and thank you baby
I wanna stop and thank you baby, oh.

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BLUES PROJECT (continued from page 40)

in traditional blues. Chuck Berry brings in the harmony plus the seventh. It's a synthetic music.

Kooper: His guitar solos are quick and funky — very warm and melodic.

Kalb: Melodic, but blues.

Kooper: And his lyrics are beautiful.

Kalb: He's the king surrealist teenager and he's a Negro too. (Laughter)

JD: Do you think he could ever make a comeback?

Kooper: It's entirely up to the material and how it's presented. Anybody with the right thing at the right time can have a hit record. I think he's enjoying an underground revival right now.

Kalb: A folk rock audience revival.

Kooper: Right. He's being booked into folk shows.

JD: Do you think the revivalists really like Chuck Berry or is it just a hip thing to do?

Kooper: I know a lot of people in their middle teens now who never got into those old records like Danny and I did. They dig him. It's an opportunity for them to hear something they missed and Chuck still stands up today. I'd say they enjoy him very much. He proves it onstage.

Kalb: Chuck Berry's music is universal. The reasons for his revival have to do more with the effects folk music has had in bringing people forward and then backward, to the older thing. The English groups did this before folk rock. In a real sense, they're responsible for the Chuck Berry revival.

JD: Don't you think kids now would rather hear "Roll Over Beethoven" by the Beatles?

Kooper: Not if they knew Chuck Berry did it a long time ago.

Kalb: One of the encouraging things to me, I saw this in folk music too, has been the growth in taste of an audience. In folk music many people started out with the Kingston Trio and ended up with Robert Johnson. This is a fact. I saw this evolution in a lot of people. I think the same good thing is happening in rock. People who are really going into rock are finding the blues. It's very encouraging and it's again a synthetic thing, the kinds of music that are around to choose from, to be influenced by and to create on the basis of, like the Spoonful influenced strongly by jug band music, plus Chuck Berry, and the Indian thing is around now.

Kooper: In fact, Chuck Berry is recording Sebastian's "Jug Band Music."

JD: Have you seen the Dizzy Gillespie group with the new electric bass player?

Kalb: Why? Is it a jazz rock group?

JD: Not really but the bass player plays rock and roll changes.

Kooper: Monk Montgomery was the first recognized electric bassist in jazz.

JD: But this Frank Shaffano with Gillespie plays rock bass and the rest of the band is jazz.

Kooper: This was forecast some time ago and it's starting to happen. Fender bass is a much easier instrument to play pizzicato on, (plucking the strings) however, it can't be bowed and used for other aspects of jazz.

Kalb: Chico Hamilton's group with Charles Lloyd and Gabor Szabo were on the border line of jazz rock with that record that has "Forest Flowers" on it. It's very close to jazz rock. I heard Charles Lloyd in-person the other night and I could see many similarities in his music and the flute thing we do with the Blues Project. This is one of the aspects of our music. The difference is we have a heavier undertone of rhythm bass and drums and our top certainly isn't as sophisticated as Lloyd's. He's a highly proficient musician. Yet Lloyd is going toward something and we're going toward something in that area.

JD: A lot of other groups besides the Blues Project are interested in "Far-Out" jazz. Why is that?

Kalb: Because that music is a true expression of a lot of things that are around and there's no reason why rock and roll musicians, especially today, and especially what the Beatles did to knock everyone on their ears. There's no reason why people shouldn't respond to that, learn from it, extend it and incorporate it into rock and roll or electric music. You see the great thing about rock and roll is it happens on so many levels. There's always that beat for the physical thing, the dancing thing — that's the bottom and then you've got a middle and top to do whatever you want. So the possibilities of combining high and low art through electric music are fantastic. It will be happening soon.

Has the Blues Project changed? What is Bob Dylan's three-ring circus like? What did Al Kooper's mother say? Does Danny Kalb play along with records? Tune in next issue as Jim Delehant opens the last half of this interview with the startling question — "Wouldn't you say it's happening now?" □

●TIP OF MY FINGERS

(As recorded by Eddy Arnold/RCA Victor)

BILL ANDERSON

I reached out my hand and I touched you
With soft words I whispered your name
I held you right on the tip of my fingers
But that was as close as I came.

My eyes had a vision of sweet lips
Yielding beneath my command
I had your love on the tip of my fingers
But I let it slip right through my hand
But I let it slip right through my hand.

Sombody took you when I wasn't looking
And I should have known from the start
It's a long, long way from the tip of my fingers

To the love hidden deep in your heart
To the love hidden deep in your heart.

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●THE JOKER WENT WILD

(As recorded by Brian Hyland/Philips)

BOBBY RUSSELL

Once I was a king
I thought always a king
'Cause I just captured someone's heart
But may I explain, I treated her mean
And then my kingdom fell apart.

I found I couldn't sleep at night
And when I found her gone from sight
Found out I loved her
Became a joker
The joker went wild and he couldn't smile
'Cause he had lost everything
The joker went wild and he couldn't smile
He felt no longer like a king.

Some friendly advice
Treat her heart nice or she won't stay
for very long if at all
If you think you're a king
And you know everything
Just remember the joker or you'll fall
from her arms.

You'll find you cannot sleep at night
And when you find she's gone from sight
You'll find you loved her
Became a joker,
(Repeat chorus).

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●I GUESS I'LL ALWAYS LOVE YOU

(As recorded by The Isley Bros./Tamla)

HOLLAND

DOZIER

HOLLAND

I guess I'll always love you
You got the love I need, you got the love I need

Open up your heart and let me walk on in
Open up your heart and let me live again
When you left, you left with me
It seems no longer reality
I live in the shadows of our past
With this love that was born to last
I guess I'll always love you
You got the love I need, you got the love I need

The only time I'm happy is when you're on my mind
Every day I live, more of my love to you I give
I've been a thousand places
See your smile on a thousand faces
No matter what I try to do
I'm always dreaming of you
I guess I'll always love you
You got the love I need, you got the love I need

Every girl that passes by
I see the sparkle in her eye
Right away I stop and stare
Close my eyes and see you there
Whenever I feel almost free
Old memories start taking hold of me
I love you now so much more than I ever did before.

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●A MILLION AND ONE

(As recorded by Dean Martin/Reprise)

YVONNE DE VANEY

How many teardrops have I cried over you
A million and one tears
A million and two
How many night times have my arms ached for you
A million and one times
A million and two.

I love you my darling
And I thought that you loved me, only me
But you were just fooling and the fool you were fooling was me.

How many sweet dreams
Will never come true
A million and one dreams
A million and two.

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●ALMOST PERSUADED

(As recorded by David Houston/Epic)

GLENN SUTTON

BILLY SHERRILL

Last night all alone in a ballroom
Met a girl with a drink in her hand
She had ruby red lips, coal black hair
And eyes that would tempt any man.

Then she came and sat down at my table
And as she placed her soft hands in mine
I found myself wanting to kiss her
For temptation was flowing like wine.

And I was almost persuaded to strip myself of my pride
Almost persuaded to push my conscience aside
Then we danced and she whispered, I need you
Take me away from here and be my man.

Then I looked into her eyes and I saw it
The reflection of my wedding band
And I was almost persuaded to let strange lips lead me on
Almost persuaded but your sweet love made me stop and go home.

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MINDBENDERS: "American girls" (cont. from page 21)

hi-fi sets, photography, songwriting, cars and Victoriana. (That's stuff from Queen Victoria's reign, ducks.)

They are from Manchester, England, which is where they first met Wayne Fontana. The way Eric tells it:

"Wayne went to a coffee-dance club in Manchester to audition for a guy from Fontana Records, which is no relation to Wayne Fontana. Two of his group didn't turn up for some reason. Bob did. I happened to be playing there that night. Rick was in the audience. Wayne was going out of his mind because his group wasn't there - he asked if there were any drummers, and Rick came up, and Wayne begged us to be in the audition, just so the man could hear him. So we went into the kitchen and had a quick practice and played for the guy from Fontana Records. The guy said, I like you just as



Ric and Bob poolside at their hotel with Toni Wine.



Left to right, Bob Lang, Ric Rothwell and Eric Stewart.

you are with your group. So Wayne asked us if we'd join the group - the two other guys never did show up - so we said yes, and we spent two-and-a-half years with Wayne Fontana. We recorded, 'Hello, Josephine,' 'Stop, Look and Listen,' and of course 'The Game Of Love.' We came to the States twice.

When we finally broke up, it was over musical differences, not anything personal. In fact, we're still friendly with Wayne. But now he works by himself, and only pays a group when he wants one."

"The most embarrassing experience we ever had happened quite a while ago, in a town called Blackburn, near Manchester. We were supposed to do a public appearance at a store. They dressed us all up in pink shirts and colored leather clothes, and they put us in great big cars with big signs that said, 'Look who's here, the Mindbenders'. But we got to this store an hour late. Everybody thought we weren't coming and they'd gone home. So there we were, leading this big procession down the main street, and there wasn't a soul there to meet us! It was terribly embarrassing," says Eric, blushing at the recollection.

"And all we got," adds Rick, "was a free pair of maracas and a record of 'Onward, Christian Soldiers.'"

Their hit, 'A Groovy Kind Of Love,' was written by two American teenaged girls, Toni Wine and Carole Bayer, and the Mindbenders had just met the girls the night before. "They came to meet us at the airport," Bob said, and then we went over to Carole's and played a load of demos. They wrote our next song, 'Ashes to Ashes'. We're in a sort of slow groove, and we want to do some fast things now. They're very talented writers."

"Toni's nineteen, but she's married."

"Fool - she should've waited for us!"

"She's very nice - they both are. We were awfully glad to meet them."

"We found 'Groovy Kind Of Love' just lying on our manager's desk in Manchester. We knew it was a hit."

"About the English scene: the English charts are lookin' American. And English domination has gone out of American music, too. We (meaning the English groups) are not as big in America."

"How did we get our name? Well, a few years ago there was a Dirk Bogarde movie playing in England - called 'The Mindbenders.' A horror film. We never saw it. But it just seemed natural to call ourselves that."

"We're going back to our motel now," they said, "we prefer them to those big hotels. Big hotels are a drag, and besides, this motel has a pool. Like to come up for a swim? □

Before our bathroom interview, Paul, John, George and Ringo had taken part in a small press conference in another odd location: a spartan-looking changing room of the kind we used to have at school.

There were no seats and the few invited journalists had to mingle with the famous-four as best they could. I saw that no one seemed to be speaking to Ringo, who stood on his own in a corner, so I struggled over and almost strangled myself on a coat rack in the process.

It was the same old Ringo: pleasant, but a little staccato with the conversation. "Yeah, life's great," he confirmed. "Bin workin' hard though. Not much time to rest.

"When I'm free? Well, I get up about two-ish most days, and I usually go clubbing till three in the mornin.' I like that. If it's a nice day I go over and have a swim in John's pool. I'd get one myself, but it's not worth it when John's is just up the road.

"Me buildin' business? Not bad, not bad. We've sold quite a few flats and my firm's been doin' a bit of work round at George's and John's places."

"So you've been making a bit of money out of George and John?" I ventured brightly.

"Yeah," said Ringo mournfully. I bade farewell as Ringo shouted drily to an amiable-looking Mr. Epstein nearby; "Alan Smith's gonna do a fantastic, exclusive article all about me." I hastened over to John and George in another corner.

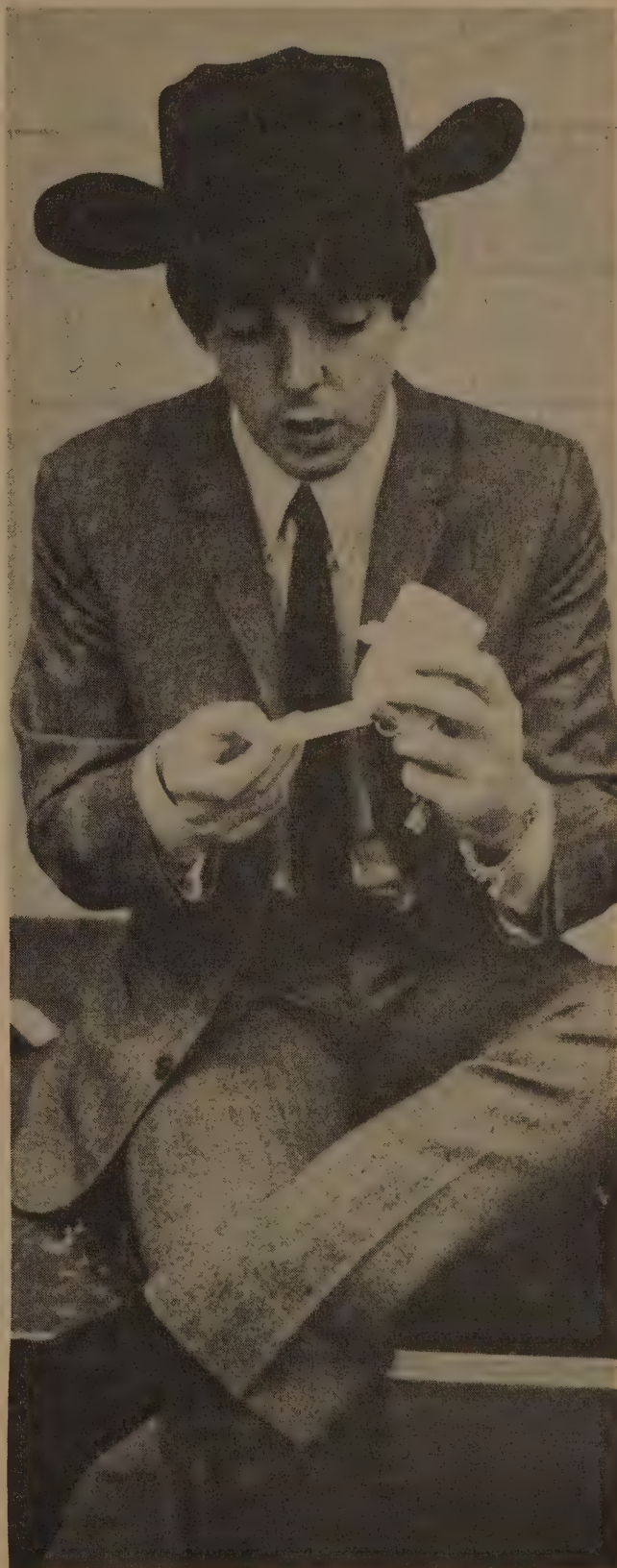
"....it's like any job," George was saying. "You work hard so you can sit back when you want to. That's what we've done. We've got ourselves into this position so we can relax a bit.

"No, we're not rushing into a film. We'll wait 10 years if we have to. Why rush?

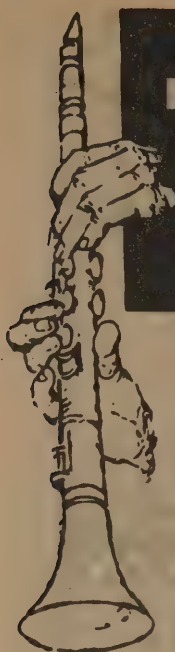
"No, we're not thinking of writing a script ourselves. It's not our job. Yeah, there's someone special I'd like to meet when we go to Germany next week-Adolf Hitler!

"Yeah, there is a good reason why we don't do too many appearances in Britain. We've got to live here as well as work. If we don't appear too often, it makes it easier for us to live out of the public eye. No, we..." The door opened and the rest of it was hidden by the noise of the hubbub outside.

There's no doubt about it: it's still a hectic life, being a Beatle. □



Paul remembers the time when he considered "Twist and Shout" a way-out song. "These days", says Paul, "I've stopped thinking that anything is weird or different. There'll always be people about like that Andy Warhol in the States, who makes long films of people just sleeping.



by Jim Delehant

For some reason, recordings of live rock and roll shows are selling very well. You can hardly hear the music above the enthusiastic audience response and, for the most part, technical quality is inferior to studio recordings. *Chuck Berry on Stage-Chess-1408* sounds suspiciously more like crowd screams dubbed in over his single recordings and is one of the better "live" performances. *The James Brown Show-King 826* appears to be the most exciting of the lot. Side one includes "I'll Go Crazy," "Try Me," "Think I Don't Mind," "Lost Someone," "Please, Please, Please" and "You've Got The Power." Brown's traveling show is backed by one of the finest bands in the business and could no doubt have a program all to itself. Brown and the band are at their best on "I'll Go Crazy" and with the inclusion of smooth background harmony voices on the ballad "Think I Don't Mind." Side two is a medley of Brown hits ending with his famous "Night Train." Brown knows how to hold a crowd as is well demonstrated on this entire 40 minute show from the Apollo. Tamla records has a selection of live recordings devoted to their catalogue of popular singers as a follow-up to the successful *Motortown Review* album. The best of this series is *The Miracles on Stage-Tamla 241* and *Marvin Gaye on Stage-Tamla 242*. The Choker Campbell big band, backing both performances, sounds rather high schoolish and is at its best on Gaye's "Mo Jo Hanna" and a nice version of "The Days Of Wine and Roses." Gaye handles himself professionally on both uptempo tunes and ballads. This is definitely not the best of the Miracles, however, who sound much better on studio recordings. You can hardly hear their fine harmony, and Smokey Robinson's lead voice is

uninspired. All that "Everybody say yeah" business gets awfully boring. *Smokes Like Lightning-Bluesville 1070*, is an addition to the autobiographical legacy that Lightnin' Hopkins seems to be compiling. He is probably the most-in-demand blues singer from the number of recent LP's to his credit and his regular association with the pop folk movement: "Prison Farm Blues," with Buster Pickens on piano, is the best in the set and "Smokes Like Lightning" with Billy Bizar on harmonica, is better than the average Hopkins' piece. Although Lightnin' has a reputation for getting repetitious in simple boogie patterns, he should be commended for keeping the old blues in what little limelight it is. *Sonny Meets Hawk-RCA Victor 2712* boasts the boss of modern tenor sax, Sonny Rollins, and the father of jazz saxophone, Coleman Hawkins. The combined years of experience, the joy of improvisation and the contrasting of styles on the LP make it one of the best sessions of 1963. Even though Rollins has strong individual traits in his technique, it is obvious that Hawkins is his idol. Hawk's age certainly isn't a deterrent to his art. As Sonny points out, "Hawkins is timeless. What he plays is beyond style and category."

John Lee Hooker/Don't Turn Me From Your Door-ATCO 33151 and *Big Joe Williams/Blues For 9 Strings-Bluesville-1056* feature two of the greatest living Mississippi bluesmen. Mississippi has been called the richest of the blues areas and it would certainly seem that when you consider the greats that have come from there. Muddy Waters, Robert Johnson, Tommy McClennan to name a few.

Big Joe is 14 years older than Hooker and he sings the same blues that he did some thirty years ago. Joe seems more entrenched in country traditions than does Hooker. John Lee has felt the impact of industrialization more than Joe for he has been involved in factory work, off and on, in many of the big cities. Actually both men have felt the demands of the city. They both use amplified guitars but the influence is more evident in Hooker's work.

Although both men come from Mississippi, their styles differ greatly, Hooker going to the most personal extremes in his playing. Big Joe remains the traditionalist with a powerful drive that sets him apart from the "new traditionalists."

On the Hooker record, "Misbelieving Baby" and "I Ain't Got Nobody," focus on his instrumental ability. They are very different from his usual guitar playing. They have an eerie quality and you might wonder that Hooker was

experimenting here. "Guitar Loving Man" is my favorite. John gets jilted by one of his girlfriends, who, by the way, has a wonderful rich voice. At least one track should have been devoted to her with Hooker's guitar backing. It doesn't give her name on the record, but that voice is unforgettable.

Big Joe plays a nine string guitar and uses Larry Johnson on harmonica and Willie Dixon on bass. If the blues is to survive, the honesty and deeply moving warmth in Joe's singing and playing will certainly be a factor in keeping it around. Whether the listener be poor white, poor colored or college graduate - Big Joe cuts through the barrier and makes the nerves tingle. "Skinny Mama" is the first track to play. Few songs are so buoyant and downright joyful, but then that's just what most of this record is.

MONEY JUNGLE-United Artists 14017, brings an interesting story to mind.

One evening, Duke Ellington walked into the crowded Jazz Gallery on New York's East Side. Just about every musician playing in New York at that time was assembled here to perform and raise money for the family of the deceased trumpet player - Booker Little. As Duke walked through the crowd, up to the bandstand, musicians young and old gestured and shouted to him. (Some, in the audience, knew love, respect and pride at the moment). Duke fell in with a group of instrumentalists waiting their turn to play, and hands darted out to receive him. He came to listen, not to play.

Finally, after the prompting of both musicians and audience, he got up on the bandstand and said, "I can't play, I didn't bring any music with me - besides I'd feel funny being sandwiched between all these modern guys" and everybody laughed. He did play though.

The point? It was obvious what the younger musicians thought of Ellington. And it was also very clear that the 63 year old Ellington did not feel funny being "sandwiched between these modern guys." Duke is not old fashioned. He was there to listen and learn.

Duke is constantly adding onto his past, getting into the tempo that motivates new generations of expression and creativity. His recent association with tenorist John Coltrane showed that Duke is still young, and capable of absorbing demands of the present. But he is still his own man, still laying it out with distinct, original Ellington nuances. Advancing even further as a solo artist, Duke's work on "Money Jungle" is a great beauty to behold. Together with Charlie Mingus and Max Roach, Ellington heads a triumvirate, not a trio." This album presents the art of jazz in the highest sense of the word. □

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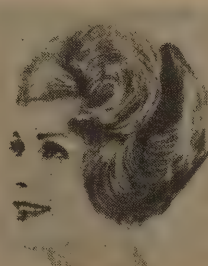
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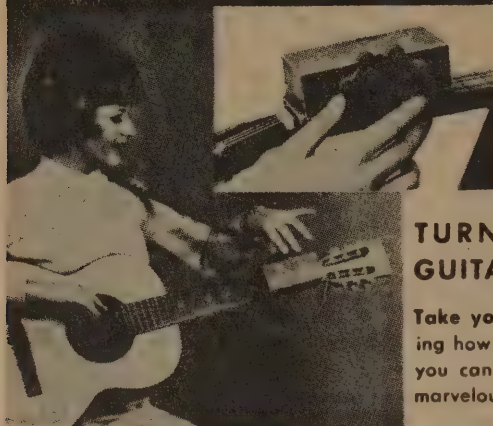
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●GOD ONLY KNOWS

(As recorded by The Beach Boys/
Capitol)

BRIAN WILSON

TONY ASHER

I may not always love you
But long as there are stars above you
You never need to doubt it
I'll make you so sure about it
God only knows, what I'd be without you
If you should ever leave
Oh life would still go on believe me
The world could show nothing to me
So what good would living do me
God only knows, what I'd be without you.

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Publishing Co.

●BABY, YOU DON'T HAVE TO TELL ME

(As recorded by the Walker Bros./
Smash)

PETE ANTELL

You don't have to tell me, girl because
I know

Baby, don't you think I knew it long ago
Oh baby, you don't have to tell me, baby
I already know you see baby
You don't have to tell me goodbye.

Won't you have a little mercy, baby
Try to be a little kind baby
I know what is on your mind, baby
You don't have to tell me goodbye.

Go ahead and tell me that's life
You'd stay if you could
You are giving me a taste of life but
good
(Repeat chorus).

There is someone you adore
Who'll get your kiss now
What about the times before
Don't they exist
(Repeat chorus).

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●MONEY WON'T CHANGE YOU

(As recorded by James Brown/King)

JAMES BROWN

NAT JONES

Told me darling that you had to go
To find somebody, I don't care no more
Although you're happy
Try to get along
Money won't change you
Money won't change you
Money won't change you but time will
take you on.

If everybody at once can hurt
Then you'd know how it feels to be
treated like dirt
Come now baby, tell the world
That you're my woman and my only
girl
Money won't change you
Money won't change you
I said money won't change you but
time will take you on.

Although you're happy
Don't know you're happy and now
you're gone
Money won't change you
Money won't change you
Money won't change you but time
will take you on.

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JERRY NAYLOR Lives in

CONSTANT FEAR



Jerry Naylor once was one of Buddy Holly's Crickets.

Nowadays, there is a lot of color and excitement associated with music groups, groups with an abundance of varied personalities. The idea is to pick the personality in a group you like best and then identify with the group itself. A single performer doesn't have this advantage: he has only one thing in his favor—himself. The single artist really has no consolation to fall back on; in good times he can sense accomplishment, but in trying moments there is no one to level disappointment and frustration upon but himself.

If you've ever wondered how performing in a troupe stacks up with performing on your own, the guy to ask is Jerry Naylor, once the lead voice with The Crickets, now an up and coming single performer and recording artist. To Jerry, the difference between traveling the world over and recording with The Crickets and touring and recording by himself provides a completely different way of life.

The first thing Jerry recalls are the unforgettable good times he had with The Crickets, especially travelling across country with everyone in one car when dull moments were a rarity. In contrast, Jerry's career now requires him to travel a great deal by himself, something an especially gregarious person like Jerry always finds a little saddening. Says Jerry: "We used to write songs, even rehearse in the car traveling from one town to the next. When you're by yourself, it's kind of an insecure feeling until you get there. You wonder con-

stantly if you're going to have enough rehearsal before you go on stage."

As Jerry says, you can't put a group of people together for any great length of time unless something funny happens, and the greatest laughs always provide the best memories. He remembers such incidents with The Crickets as the time they returned from a European tour and were promptly arrested by efficient U.S. customs officials because of a few items they had forgotten to declare. Jerry also remembers a time in Minnesota when the guitar player got stuck for two hours in a baggage car of a train as the group travelled from Breckenridge to Minneapolis through driving wind and rain. And he can't forget the time in Doncaster, England, when, on a cold, dark evening just before midnight, The Crickets wandered from their hotel to see the local sights, and returned a few minutes later to find the hotel completely vanished. Actually, Jerry recalls, the hotel had been locked up after the Crickets had left, all the lights were turned out, and a huge door had been drawn over the front entrance to give the hotel a completely different appearance. "It's a good thing we finally found the hotel and woke somebody up to let us in," Jerry laughs, "our imaginations were beginning to run wild."



Jerry is afraid of failing.



L to R, Don Everly, Buddy Holly, Jerry & Phil Everly.

Although Jerry misses the closeness, security, and memories working with a group offers, he admits a single performer has his advantages, also. A group often gets set in its performing patterns, making constant development and experimentation more difficult. The single performer, Jerry feels, probably finds it more necessary to develop a feeling for the audience, the room, the band, since he cannot hide himself somewhere in a mixed sound of blended voices, and there is no one to cover up his mistakes. The single performer has to present his voice, looks, and personality all in one package. The focus of attention is on him. "It's like every night you have to prove yourself," says Jerry, "but on the other hand you can never really be sure what you yourself can do as an individual until an audience evaluates you as an individual and your performance as individually inspired. Every performance becomes a completely new experience."

Jerry believes the great advantage to solo performing is learning from your mistakes. "Because you realize," he remarks, "that the things you do wrong are really your mistakes. Things don't always go right, but when they do"—here he smiled and paused—"well, that's what makes it all worthwhile."

Jerry has found something else worthwhile in his career: a multitude of activities: night club appearances throughout the country, television shows, concert tours and popular recordings on The Tower label, including his latest hit, "Would You Believe." Constant, solid activity is what he claims provides the greatest satisfaction. He grinned, and said, "This doesn't seem to be a lazy man's business." □

CAMERA 5

FIVE MOVIE REVIEWS AND RATINGS

4 ★ ★ ★ ★ STARS



WHO'S AFRAID OF VIRGINIA WOOLF As movies go, this one is very, very powerful. Just how ruthless can people possibly be with each other? - here's the answer in all its unleashed fury. There's brilliance flashing all through: in the script by Edward Albee, in the continuity and cutting and camerawork, in the directing by Mike Nichols, and in the acting by Elizabeth Taylor, Richard Burton, George Segal and Sandy Dennis. Sandy Dennis is especially brilliant as a young faculty wife who's outdistanced from every angle, try though she may to hold her own. In the original play, the role was entirely different: Miss Dennis has added verve and style to the part. Richard Burton has added - possibly unwittingly - strength to his part. One or two awkward moments.

2½ ★ ★ ★ STARS



BANG, YOU'RE DEAD is by far the most complicated spy film ever devised, and - unless you're a hopelessly addicted mystery freak - you'll end up reeling. If you're an ordinary cluck like we are, you'll enjoy the colorful views of Morocco and Senta Berger, and the comic parts played with wonderful style by Terry-Thomas, Wilfred Hyde-White, and Tony Randall. Terry-Thomas is particularly sparkling as an Anglo-Arab chieftain. The plot - in a nutshell: What's a nice guy - or girl - like what's-his-name doing in a place like Marrakesh, besides fixing a U.N. vote worth two million dollars? Plenty, it turns out.

1 ★ STAR



RUN, APPALOOSA, RUN is a stilted story with Grade Z acting, but you learn a lot about Appaloosa horses. You learn more about Appaloosa horses than you really care to know, in fact. They're a fine breed from Washington State, the oldest breed known to man, great jumpers, with stamina and sure footing. An Indian girl played by Adele Palacios raises a magnificent Appaloosa. After some false starts she starts training the horse for the Stampede and Suicide Race, which is apparently a big deal in that neighborhood. Can the girl and the Appaloosa win? is the big question. They do, but in so doing perpetrate the corniest twist in movie history. Nice shots of riding and of Washington State, though.

3 ★ ★ ★ STARS



BIRDS DO IT has Ol' Soup' - Soupy Sales, that is - playing a scientist-janitor on a very important mission to Cape Kennedy. An on-base romance - between Soupy and a lady astronaut - results in his hiding in a chamber which turns out to be a negative ionizer. It turns machines off and women on, and also makes men fly like birds. So Soupy ends up winging - if that's the word - over Miami Bay, pursued by loads of women who want to bring him down. Finally the Coast Guard brings everybody down, boy gets girl, and the secret agents - you knew there would be secret agents? - are foiled like crazy. Tab Hunter and Arthur O'Connell - who was so good as the scientist in 'Help' - co-star.

23 STARS



MAN WITH A WRECH HORN is the story of an avant-garde jazz musician who can't get work. Buddy Hackett plays Zal Yanovsky as an old man. Zal hustles and skuffles all his life but people only laugh at him. He has a dream - to play the great golden wrench out of tune with the Fremont, Ohio Symphony Orchestra and Diaper Service, but they keep telling him we're not hiring today. Zal cries and sits on a park beach to play. All the bowery bums and winos come to listen to him and a bird builds a nest in the horn. From then on Zal was called the bird. At the end, Zal passes out on a lonely street and the horn falls in a gutter. A big truck rolls over it but doesn't even dent the horn. In fact the truck tips over and lands on Zal's foot. It's a movie full of tenderness & acne.

Platter Chatter

WHAT'S SHAKIN' is a super groovy assortment of pop, folk, blues and rock sounds. For Lovin' Spoonful fans who never heard the group during those 'early Night Owl days, the four Lovin' Spoonful cuts in this album are a musical time machine trip. "Good Time Music" and "Don't Bank On It Baby" (old Sebastian originals), "Almost Grown" and "Searchin'" date from the Spoonful's first recording session, before they were signed by Kama Sutra, before their first hit, way back when they needed the money. The music sounds stiff in comparison with recent Spoonful albums, but their talent is evident. The 5 tracks featuring The Paul Butterfield Blues Band, with Mike Bloomfield the Incredible on guitar, are examples of powerful exciting white blues at its best. Listen to them at full-volume. Eric Clapton & The Powerhouse, a British blues group, Al Kooper, now with The Blues Project, and folk-rocker Tom Rush round out the album. (Elektra EKS-74002)

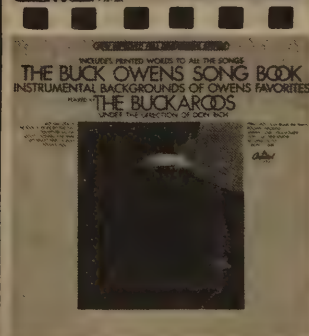
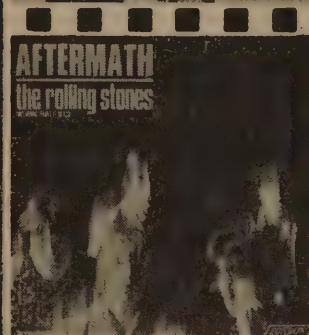
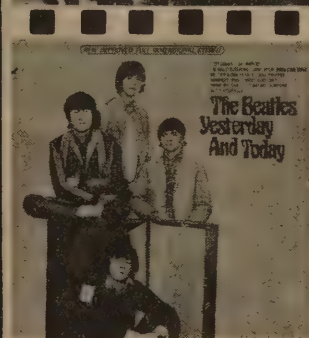
"YESTERDAY AND TODAY" is a BEATLE album and that's all that need be said to insure gigantic sales. But this column is more concerned with musical merit (or lack thereof) than commercial success. What we like about The Beatles is their ability to come up with something original all the time. In "I'm Always Sleeping" we dig the yawn and the guitar played backwards on a tape recorder to sound like a sitar. "Drive My Car" has an irresistible beat, nice piano accents, delightful automobile horn sound effects ("beep beep yeah!") and witty lyrics. "Yesterday" is one of the most beautiful ballads ever written. "Act Naturally" and "What Goes On?" demonstrate the Country & Western influence. The Harmony on "Dr. Robert" and the guitar sound on "And Your Bird Can Sing" and "If I Needed Someone" are a delight to listen to. This is one of our favorite albums. (CAPITOL ST-2553)

FREAK OUT by the Mothers of Invention defies logical description. Some of it is music, some talking, singing, screaming, sighing, rock & roll folk music, jazz, noise, armpit scratching, ectoplasmic color, blothes comedy the most interesting liner notes we've seen, some hums, whistles, giggles, wrong speed played, tapes, kazoos, of course, and a whole bunch of other stuff. Guaranteed you've never heard or seen anything like it in the universe before. We dig it for some subtle undefinable appeal to various dark hidden primitive levels of our collective, chicken soup, soggy, editorial brains (?). If you're ready for a 2-record campy, pop art happening, spin this. (VERVE V-5005-2)

AFTERMATH, the latest ROLLING STONES album, has at least one redeeming quality - the liner notes were not written by Andrew Oud Loogham. They make sense. The music is danceable, some of the lyrics are interesting and the Stones are experimenting with exotic instrumentation (that's nice - don't fight) but the result is mixed. Words like repetitious and unimaginative seem most appropriate. "Paint It Black" holds its own, "Lady Jane" has a recherche appeal, "I Am Waiting" is intriguing and "Going Home," an 11 minute and 35 second track, is on the album intact. The rest is boring. We certainly hope the Stones next album contains evidence of the talent and originality they've shown themselves capable of in the past. (LONDON PS476)

BLOWING MY MIND is a good album for Animals and Rolling Stones fans who want to dig some more authentic blues sounds. The Barry Goldberg Blues Band is a Chicago group, subject to frequent personnel changes, that plays some fine blues. Leader Goldberg is on organ and piano, Charlie Muselwhite plays harmonica, Roy Ruby is on bass, Harvey Mandel plays lead guitar and the drummer is Maurice McKinley. (EPIC BN26199)

THE BUCK OWENS SONG BOOK features the Buckaroos under the direction of Don Rich performing instrumental versions of Buck's greatest hits. Lyrics to all the songs, like "Tiger By The Tail", "Together Again", "Act Naturally", "Love's Gonna Live Here" and eight more, are included so you can sing-a-long. The music of Buck Owens has universal appeal. This is a fun album. (CAPITOL ST2436)





GRANNY'S

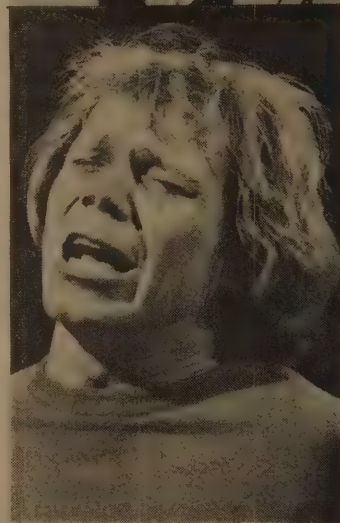
John, Lorey, Joe's Mother



Phil Spector



Barry McGuire



Gene Clark



Don't be surprised when the third *Rolling Stone* rolls to the altar. It looks pretty serious for Brian Jones and his girlfriend, a 22-year-old model Anita Perlberg...Dennis Wilson (*Beach Boy* Drummer) has the most amazing assortment of animals that I've ever seen. Dennis has three chickens, three dogs, two cats, two otters and three horses. Do you suppose that John Sebastian is trying to out-do Dennis? John has been promised first pick when Dennis' otters give birth...Would you believe that Mick Jagger discovered Nico, female singer in Andy Warhols *Velvet Underground*? Apparently, Mick came running into Andrew Oldham's office one day, dragging Nico behind him and shouting that he had discovered the next Joan Baez. He then proceeded to make Nico sing, convinced that she was wonderful. However, Oldham came to the conclusion that she was "bloody awful" and everyone else agreed, which completely shot Mick down...The *Lovin' Spoonful's* latest single, "Summer In The City," was written by John Sebastian, Steve Boone and John's younger brother Mark. Mark is presently vacationing in Italy with his mother...Paul McCartney favors orange tinted sunshades and George prefers square ones...The *Mamas and Papas* took a two-week holiday and flew to London...The *Lovin' Spoonful* tour the world this fall, beginning September 18th in Rome and wind up with a 10-day tour of England with Dusty Springfield in October...Natalie Wood sings "The Sun Is Gray", a new tune written especially for her by folk singer Gail Garnett in the Greenwich Village sequence of MGM's "Penelope"... "You Only Live Twice," fifth of the phenomenally popular *James Bond* films just completed months of location filming in Japan. With the exception of the old Bond regulars, all of the other major roles will be played by Japanese stars...Barry McGuire bought a 35 acre ranch and is going to raise chickens - he just purchased four chickens to inhabit his newly acquired ranch - says Barry "you may think that's

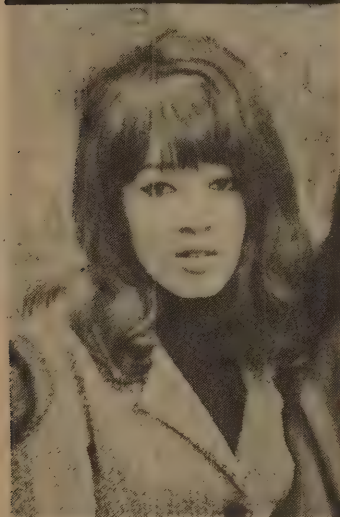
Keith Richards



Brian Jones



Veronica



George Harrison



GOSSIP

(Got any questions about the stars? write to Granny c/o Hit Parader 529 5th Ave., New York, N.Y.)

Paul McCartney



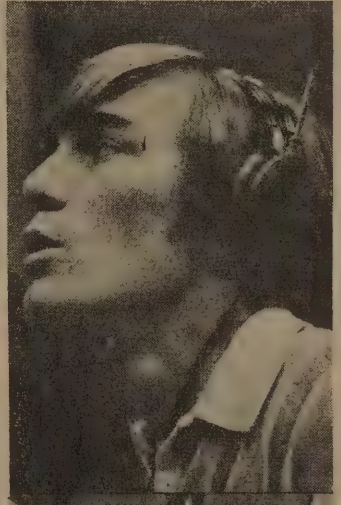
The Yardbirds



Mick Jagger



Dennis Wilson



Natalie Wood



Jill Gibson



an awfully large ranch for just four chickens, but you haven't seen my chickens! They each weigh 100 pounds - I am going to put a saddle on each one and ride them!"...*Papa John Phillips* and *Mama Michelle Phillips* have decided to go their own separate ways.

Speaking of *The Mamas and Papas*, *Dennis Doherty* recently bought Mary Astor's old estate. Included in his purchase are rooms full of old antiques and a priceless 17th century harp - *Mama Cass* is almost ready to move into her new home, once owned by *Eddie Fisher* and *Debbie Reynolds* - *John Phillips* and *Michelle* are still looking for a home. Meanwhile, John bought a '66 Jaguar colored midnight blue - ...*Byrd Gene Clark* is forming his own group. The group's first public appearance together will be at The Whiskey A-Go-Go in Los Angeles...While on tour in California, *John Sebastian* rented a 2-bedroom house in Los Angeles, equipped with a colored TV and an extra large swimming pool. Along with that, John bought a baby golden retriever dog, named KAHUNA...*Keith Richard* has purchased a 15th Century house in Sussex, England. It's old world with a thatched roof and a moat circling the house. Keith, who should be all moved in and settled now, says: "I'll have to keep a large stock of bread as the moat has an added attraction - DUCKS" ...Everybody's buying houses! What's going...*The Yardbirds* plan to change their image following their recent switch of management. They'll clip off their long hair and dress in smart new stage suits from now on...It seems like this year is the year for engagement rings. *Phil Spector* gave *Veronica* of "The Ronettes" a ring, while *Frank Sinatra* at about the same time gave *Mia Farrow* a ring - a wedding ring that is...Lovely *Michelle* of *The Mamas & Papas* has left and a replacement has been found...She's *Jill Gibson*, a heretofore unknown singer. Keep reading Granny for all the scoops. Bye bye, dearies! □

Frank Sinatra



The Mamas & Papas



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THE BLUES MAGOOS

Play Traffic JAMS



Any group that calls themselves The Blues Magoos and looks like an explosion in a fireworks factory can't be all bad. They don't play mere rock & roll... They call their music "Total Re-Creation" or "Psych-Out" and its as wild and outrageous as their name and their appearance.

Ronnie Gilbert, Emil Thielhelm, Mike Esposito, Jeff Daking and Ralph Scala got their start at The Night Owl in Greenwich Village a year and a half ago. They landed a Mercury recording contract, they just finished a tour with The Walker Brothers and if you ever see them in person or hear one of their records, this is what to expect. Take it away, Magoos:

Our music can best be described as an extreme traffic jam... an organized traffic jam in the middle of Times Square. All five of us are doing something different. Parts sound like car horns...we have tones escaping from our guitars. It becomes like an assembly line of organized machinery taking something from here...something from there.

When we perform in concert, our songs always sound different every time we do them. We have many build-ups, and introductions during a song. Most groups would use these as introductions to a song. We play them in the middle. It really flips people out.

The songs have different movements. We have an introduction to the song and an introduction and ending for each part.

All the sounds we produce on our records can be re-created in-person. We're getting a new sound system so we can make even wilder sounds. We found a place that sells the emergency vehicle siren used on police cars and ambulances. We want to get one and use it on endings and introductions and make them excruciatingly loud.

We want to keep getting wilder sounds until we've finally run out of things to do.

Already we've suffered a lot because of our sound. We lost two jobs in Detroit and the 3rd club owner didn't even want to see us - he'd heard about us. It was a supper club and we're just not cut out for that kind of work.

When we first started we really dug The Lovin Spoonful. They got us into our own bag, indirectly.

We saw them a lot and we tried doing



The Blues Magoos lose jobs because of the way they play. Eventually, they hope to hire a siren player.

Good Time Music...but it didn't work out. It was good for them, but not for us. We had to find our own type of music. Now we have it.

We want to get our music across. Some people say we're trying to copy the Yardbirds - until they hear us. We have our own thing going.

Like, The Yardbirds use a fuzzbox on their guitar. We don't. If we use a fuzz box at all, we'll use it on the organ or the sound effects box...or maybe even sing into a fuzz box and put it through a mixer. There are a million different things you can do, but you have to keep it on a sane level. Everything is planned...sometimes it goes a little far out though.

A lot of groups think they're doing wild Yardbirds stuff, but there's no sequence to it. They just stand there and feedback their amplifiers and think it's psychedelic music.

We have a reason for everything we do. We want to be in control of our music at all times.

What makes us feel good is to make a dancing audience sit down and really listen to our music.

Usually it takes a new audience two or three sets just to get over the shock of seeing us. It really is a shock. Then they have to get used to our music.

We don't care how many clubs we get thrown out of or how much money we miss out on. We're playing a new and different kind of music and we'd rather fight than switch.

We're not protesting or rebelling against anything. We just want to bring our music to anyone who'll listen.

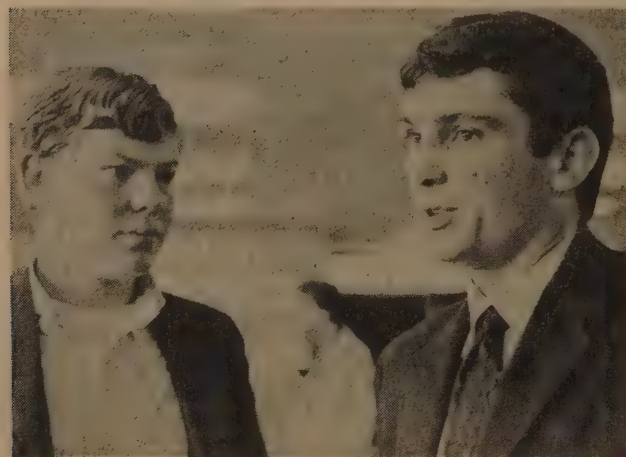
Are you ready for The Blues Magoos? ☐

Somehow by 2:40pm. five ANIMALS and luggage were on the plane which was zooming down run-way in general direction of New York!!!! I still don't know how they did it. I guess you have to be an ANIMAL to hold an international flight up 25 minutes... but the panic didn't seem to affect ERIC. To begin with, their luggage was going to be put on the next flight, but they decided to load it on as the plane was already behind schedule - and what's a few more minutes?

Topping the bill of the tour that the ANIMALS were going to do was HERMAN's HERMITS and I had the pleasure of waving them good bye too. (London Airport is THE place!) I arrived



Herman's Hermits toured America with the Animals and I saw them off at the airport too. They are always cadging ciggies off me. Herman bought me a pack before their plane left.



London Airport seems to be an "in" place. I saw Gene Pitney off after his trip here. I also met his younger brother Dennis.

at the airport a few minutes before they had to go on board, hoping to have a quick chat with HERMAN. I was foiled, but in the nicest possible way!

Whenever I see the Herman crowd they never have any ciggies..and I always have a good supply of menthol cool ones...so they "borrow" some. HERMAN has said a couple of times that he would buy me a pack. But I never believed him - after all I always say 'Oh I'll buy you a pack someday' when I cadge ciggies, and I never do! On my arrival at airport a couple of HERMITS exclaimed in joy "Hey! it's the 'cool ciggie' bird" and swooped! I looked into my bag and produced what was wanted..looked up and HERMAN had vanished! Then the announcer called their flight and as we went towards the barrier HERMAN reappeared - with a pack of ciggies for me!

So I could hardly be angry that I hadn't had much chance to chat to him..could I? There was just time as they posed for a photo to learn that they were looking forward to being back 'n the States, and then they were gone. I met the TROGGS down at Top Of The Pops recently. Wasn't 'Wild Thing' a groovy record, really weird..Anyway, before I knew what was happening they were asking me, in the politest possible fashion, if I could iron shirts...I replied 'Yes' (like a fool). I had already parted with my address, so any day now I expect four TROGGS and a pile of shirts at the door. Ever since things have started happening for them they've been buying new shirts - they haven't had the time to send them to a laundry! And some people think the life of a pop columnist is all glamour!

By the way at the moment negotiations are in progress for a three-week tour of the States in Autumn sometime - most probably September. The boys hope it comes off, they all want to visit the States. If they make it remember to send them back!

Last month I had hopes of flying in a small plane piloted by KINK PETE QUAIFE. Unfortunately this was not to be. At the time of writing he is 'buried' in Cornwall (south of England) at an unknown address recovering from a nasty car crash. The reason he is hiding is that he doesn't feel at all photogenic or interviewable! I spoke to his mother who elaborated on the story of his accident, which for some unknown reason the English trade papers have been playing down. PETE was involved because he stayed on after an appearance to help JONAH, their road-manager, to load the gear, and travelled back with him in the van. Mrs. Quaife told me that the doctors had said that it was

very very lucky that he was sound asleep at the moment of impact, because it meant his body was relaxed. As it was he crushed his foot and suffered a fractured skull. But by the time you read this he should be up and about again. Jonah also got off lightly, apparently the doctors still don't know how he came out with relatively few injuries (very badly cut face, but the rest of the damage I don't know) in comparison to the seriousness of the accident. I still hope to get my flight with PETE someday though, when I do I'll tell you about it!

I spent a frantic Saturday night recently trying to contact either PETER or GORDON. I had arranged with their publicist to go to Birmingham with them that Sunday for the taping of the last 'Thank Your Lucky Stars'. But GORDON had only got in from the Philippines that Thursday and nobody had seen him for long enough to fix for me to go with them.

"All I can suggest is that you try all the clubs." was what I got from GORDON's flat-mate after I eventually obtained his number. At 12:30 pm traced GORDON at the Pickwick (a very exclusive London show-biz club) having dinner...

"I don't feel like telephone conversations...hop in a cab and come down for a drink and a natter.."

So what could I do? I went.

A very suntanned G decided at a rather late hour that a 6:30am. start was a bit much, and that he would rather drive to Birmingham then and kip in an hotel until their call. After booking a room and seeing him on his way I got home at 3:30am only to have to get up at 5:00 so that I could get to PETER's at 6:00 and drive down with him and road-manager Keith.

(GORDON has successfully traced PETER for me, who had only just arrived from New York that Sat. evening!)

As I hope you can imagine I didn't get much of an interview that day - I was half asleep. I did notice that PETER drinks as much, if not more than, milk as I do!

GORDON has two cars, an Alfa Romeo and a Mini (Supedup variety!) He told me that he is now scared to drive the mini because his garage has 'treated' it and it's terrifyingly powerful! His garage is beginning to do very well, although he hasn't had that much time to attend to it recently. PETER's gallery and bookshop, which he has in partnership with JOHN DUNBAR (MARIANNE FAITHFULL's husband) is doing so well that they are having to move the book part into larger premises, so now only the Art Gallery is right by the Scotch club. Since the day I saw them, the boys have done concerts with the BEATLES in Germany. On the special train that took the party from Munich to Essen PAUL won over \$300, about \$75 from PETER alone! GORDON cut out after losing \$6! G told me over the 'phone just after they got back. Interesting to note that he talks dollars rather than pounds. P & G have never had a big hit in Germany,

After a hectic search for Peter & Gordon, I finally got to them and discovered that Gordon owns a successful garage for fixing up cars. Peter's bookshop is doing so well that it had to be moved into larger premises.



{Continued on next page}



Georgie Fame recently hit with "Get Away".

so they were surprised to find the audiences listened to them and dug it, rather than shouting for the BEATLES all the time. But it was very hectic - one car that P & G were to have used was ruined by fans standing and even jumping on it in an effort to see over the heads of the crowd in front! The special train the BEATLE entourage had was the same as used for the QUEEN's recent tour; JOHN slept in the DUKE's bed and GEORGE in the QUEEN's! Not bad for four lads from Liverpool!

PAUL SAMWELL-SMITH has quit the YARDBIRDS which makes one person happy! She is ROSIE SIMON who is engaged to him. They had planned to marry around Christmas but it might be sooner now. What pleases her is she now sees him more. KEITH, CHRIS and JIM are sad, they've been together five years now..SAM (as he is affectionately known) was a founder member of the group. He plans to get into a studio and experiment with sounds that have been in his mind for the last two years - he never had the chance to work on them before! He also hopes to spend more time writing, but he will still be connected with 'BIRDS. He will co-produce their records with SIMON NAPIER-BELL, their new manager. JIMMY PAGE, his replacement, has been a well-respected session guitarist for two years and is also a great friend of JEFF... so 'though sad, everybody's happy!

Went to London airport (again!) to see GENE PITNEY off after his recent promotion trip here. (It paid off, the record was a big smash). We planned to have a quick drink and chat in T.W.A.'s VIP lounge before the flight. Departure time delayed by three hours, and every time we put down glasses they were replaced by full ones, to compensate the delay! We managed to knock a fair amount of Brandy back in 3 hours! GENE does a lot of his own business deals himself and the time was partly used up checking con-

tracts and such. I talked to his brother DENIS whilst GENE was working...he told me to tell YOU, GENE, that he is interested in Judo, NOT Karate as you keep telling English journalists! (OK Denis?)

GENE plans to drop into London on his way to Italy this summer (Hurray) so with luck I will be able to conduct a sober interview!

GEORGIE (Yeh, Yeh. - remember?) FAME has bounced back into the English charts with 'Get-away.' A very groovy disc. I had a drink with him on the Thursday before his recent birthday.. champagne..get that! He was a bit apprehensive about the forthcoming three weeks, the time he reckons it to take him to celebrate his birthday with all his friends. With the record doing so well it must have been a non-stop drinking session!

But congrats, GEORGIE, on both counts.

He told me that IF he couldn't get a work permit for the STATES he would take a holiday there and promote the disc for free! By the time you read this he will have been or been foiled, I hope not the latter.

Open message to JAY & THE AMERICANS: I'm sorry I missed you, hope to meet you when you next make it, I love the record...

Drummer of THE WHO, KEITH MOON, turned up at 'Top Of The Pops' the other week to show off his new car to the MERSIES ('Sorrow' fame). I bumped into him and Mersey TONY CRANE as they were racing out to look at the car, I was dragged along too. The car is a two-toned (silver and maroon) 1950 Bentley - very posh! The three of us squashed into the front - TONY at the wheel and KEITH and myself pouring over the book of instructions to find out where the different gears were!

Eventually we found reverse and slowly eased out of the parking space. Suddenly the car was filled with smoke! Although TONY had moved the hand-brake handle, it hadn't released it! Luckily no damage was done and with windows wide open to clear the smoke, we went for a quick spin round the block. KEITH is taking driving lessons at the moment, but for the meantime has hired a chauffeur.

In BEACH BOY BRUCE JOHNSTON's opinion KEITH MOON would have made an equally good BEATLE if RINGO hadn't been on the scene - he has the same quickness and sense of humor as rest of BEATLES!

ANIMAL HILTON's find - folk-singer DYON - knew both PAUL SIMON and DYLAN in early Greenwich Village days. When MAMA CASS and two PAPAS arrived at London's Mayfair hotel their publicist ANDY 'WIPEOUT' WICKHAM was told they would be O.K. if they didn't do a DYLAN and start tearing up carpets - WHAT was DYLAN up to on his last British trip??

On recent SIMON & GARFUNKEL records there's more SIMON than GARFUNKEL - is a split coming??

See you next month... □

WE READ YOUR MAIL



Dear Editor:

I just finished reading your June 1966 issue and I had to write to you to say please don't have another issue like that ever again. The titles used for some of the stories were sickening. "They Told Us We Couldn't Marry", "The Beatles Almost Destroyed My Friends", "I Had To Almost Die...To Learn To Live", and "Things You Don't Know About The Byrds" sounded as if they came right out of all those mediocre teen magazines. The titles didn't fit the stories that followed them anyway. Even though the stories were good, they were degraded by the titles.

I have always respected "Hit Parader" as being a rose among the thorns in its field and "Hit Parader" and "Time" are the only two magazines that I buy regularly because I feel that they can best tell me what I want to know. So please don't spoil your excellent magazine by using crummy titles for good stories.

Sincerely,
Dan Whitman
Toledo, Ohio

Dear Editor:

What a fantastic magazine you publish! A magazine that champions rhythm and blues is all good in my books. Imagine a 17-year old boy who champions a "fanzine!" Disgusting! Most people find it as such! I buy albums at the rate of one a week. The most recent I am listening to -- "Big City Blues" by John Hammond. Since I bought your March Hit Parader, I haven't bought a single Beatle, etc. record. Now, if I want a record I have to order it. John Hammond, Eric Andersen, Sandy Bull, Paul Butterfield. Names out of a land where pop-commercial music is not permitted.

The harmonica and Night Owl articles sent me off to buy Hit Parader in place of Downbeat (a stuffed shirt periodical). On the merit of two articles I buy the April issue. Interviews with Sebastian and Richard. Sheer poetry about Cafe Au Go Go. This could NOT be a twelve year old girl's mag. The Yardbirds tell all! (About music not themselves!) The best issue yet!

However, (Black day) the May issue features only two articles in the Village section. One because of Buzz Linhart's raga playing, the other by Jesse Colin Young. The Miller-Goldberg Blues Band was worthwhile.

Now, down to my opinions! Can't you leave out Herman's life stigma and "How Can A Twelve Year Old Marry Paul M.?" Brilliant put-downs of the (yech! O Hullabaloo.) Let's

see some of Sandy Bull in your pages. He plays a mean raga.

I beg you on my hands and knees, go the whole route on the Village Scene jazz. Can't you publish a mag to rival Downbeat's aged view on R&B and avant-grade jazz?

A confirmed blues and raga lover,
Larry Prater
McAllen, Texas

Hammond, Andersen, Bull and Butterfield (wow! what a law firm) cut their teeth on "pop-commercial" music as well as blues and country-western. These guys all dig Elvis, Ricky Nelson, Buddy Holly, Beatles, Everly Bros., etc. so don't feel so "safe." We don't think ragas will get much more exposure than the way it is handled in "8 Miles High" and "Paint It, Black", but watch out for the blues bands. At this point, Buzz Linhart is finding it rough going. As for Down Beat we recommend it to all our readers despite its indifference to a lot of other music.

Dear Editor:

I just received the August issue of Hit Parader and wish to clarify several points. In response to the letter from Joan Lloyd concerning the song "Big Boss Man." The song she refers to is indeed written by Luther Dixon and Al Smith, however, the song "Boss Man" (No "big" as a prefix) was written by Jimmy Reed and is an entirely different song. For those who dig good blues, they should pick up a copy of the John Hammond album "So Many Roads" (it's on Vanguard label) to which she refers. It is one of the outstanding blues albums available.

Incidentally, the group backing Hammond on this album with the exception of J.D. Musselwhite, the "harp" man, are the same Hawks who back Bob Dylan on tour. James R. "Robbie" Robertson is the finest hard blues guitarist around, and evidence of this can be readily found on the Hammond album. For many years, the Hawks have been tops but have not received their due recognition. Robbie comes from Goderich, Ontario and Garth Hudson, the organ man, comes from right here in London. Levon Helm, the leader of the group, hails from the Southern States, however, I have no info on "Beak," their piano man, or Rick Danko, the bass player. "Beak" and Rick left the group for a short time (including that in which the Hammond album was cut) but are now back going strong.

You are doing a fine job covering all modes of music, so keep up the good work.

Yours sincerely,
Kenn Allison
London, Ontario, Canada

Dear Sirs:

I would first like to say that H.P. is getting better every month. Your various serious articles concerning the technical side and the behind the scenes part of music is especially informative and I think far more interesting than the highly publicized images of popular

groups and singers so often portrayed in teen magazines.

It has been a long time coming, but such long time stalwarts as Muddy Waters are gaining familiarity rapidly in this area. The up and coming blues groups are certainly going to be the rage in the music world in the very near future, I'm sure. (P. Butterfield Blues Band, for example.)

I have always wondered what type of music Ramblin' Jack Elliot specialized in. Can you help me?

For any R&B fans, you have to hear the versions of 'Mustang Sally' and Wilson Pickett's 'In The Midnight Hour', done by the Young Rascals. They really get you wound-up.

I would greatly appreciate it if you would keep us up-to-date with what's new with Manfred Mann. (The most exciting and very talented R&B group.)

Thank you very much and keep up your good work.

Bob Langmaid
Oshaw, Ontario, Canada

As you must know, Jack Elliot was a major influence on Bob Dylan. According to the very talented Fred Neil in the Jan. 66 H.P. "Elliot was more or less a country singer. He's one of those people who puts on his walking shoes and takes off - or his deck shoes and goes sailing."

Dear Editor:

The person who ever wrote the letter from Cameran, Mo., in September issue is a fink. I don't care if she is an Animal fan. She belongs in the zoo just like they do. The Beatles are grown, handsome men compared to the Animals. The nerve of that kid to write such trash. You should be ashamed for writing that kid's trash. The Beatles are kings, the Animals are slaves.

A Beatle fan,
Sylvia Smith

PS: I'm 19-years-old. So you won't think I am a kid.

Dear Editor:

I think you should print more articles on the Stones like the ones you have been. All of them have been neat, especially the pictures. I wanted to know if you could tell me what kind of bass guitar Bill Wyman, the Stones bass player, uses, and tell me if you can buy them in the U.S. (Philadelphia area).

Enthusied bass player,
Reading, Pa.

Bill has been playing Framus for a long time. He recently traded in a hollow body for a smaller, solid body. If an instrument shop doesn't carry it, they'll order it. We hope you realize it's the very talented Bill Wyman who makes the bass sound so good. Just listen to him jam on "Route 66" - the on stage version.

{Continued on next page}

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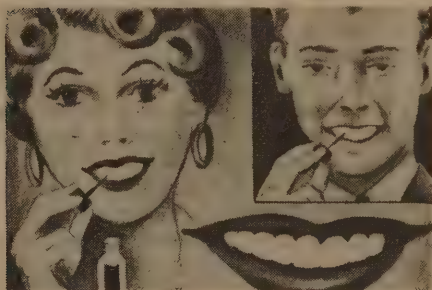
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WE READ YOUR MAIL



(Continued from last page)

Dear Sirs:

I picked up my first copy of your mag today and nearly flipped. I just had to write and tell you what a tremendous job you are doing.

Now, if I may, I would like to express a few of my opinions.

First, as a fan of Dylan's, I'm getting disgusted with him. I think he's going too commercial. "Rainy Day Women" was the worst trash he has ever tried to record. I'm not a purist, but I think he should go back to his so-called "ballads." Some people seem to think he's copying Jack Elliot or Woody Guthrie. To me P.F. Sloane now outranks him as a writer and Dylan never could sing.

Secondly, I don't think the Blues Project, or Paul Butterfield Blues Band will ever become big because their music is too heavy. They're getting medium response now because so many so-called hippies are jumping on their band wagon.

On the English sound, I believe it's dead. Beatles seemed to get drearier each time out and the Rolling Stones and Chrispan St. Peters are the only ones worth mentioning.

Also some American sounds are nothing but good commercial jobs such as Gary Lewis, Four Seasons, and Beach Boys, Jan and Dean.

I would appreciate articles on "Bo Diddley", Little Richard, P.F. Sloan, Tom Paxton and Tom Rush.

Anyone wanting to write and express their views on any kind of music can contact: Brian MacDonald, R.D. #1, Orangedale, Inverness County, Nova Scotia, Canada.

Brian MacDonald
Nova Scotia, Canada

Dear Sirs:

Having wandered into an H.P. mag by accident one day I have made it a point to buy it regularly. Great. I'm blown over your factual coverage, and of those behind the scenes.

Being a band leader of a local informal group (reorganizing for university) I'm wild about your coverage of the new sounds and instruments. We use a variety ourselves.

I have often wondered why you have not covered any Canadian groups. We have some great ones, too.

Edmonton (the Capital of Alberta) is fast becoming the Liverpool of Canada, having no less than 35 groups based on or around Edmonton, surmounted by the Kingbeez, a group formerly from Scotland, now living in Edmonton.

Keep up the good work.

Joe Frombold
Tees, Alberta, Canada

Dear Sirs:

I'm a great fan of the Yardbirds and I especially like their fantastic lead guitarist, Jeff Beck. He's the best I've heard. Their new single called "Over, Under, Sideways, Down" is excellent. But, I got into an argument over the instrument played by Jeff Beck in this song. Is he just playing guitar in his way-out style or is it some other instrument? I've got to find out.

Thank you,
H. McHalsky
Pewaukee, Wisc.

Jeff plays his guitar through an electronic device known as a fuzz box. It prolongs notes and makes them sound growly. Almost sounds like a Wilson Pickett scream.

Dear Sirs:

First of all, I would like to tell you how great your magazine is. It is truly, without exception, the greatest magazine on pop music published today. I am especially interested in "Tempo" and the articles on the "new sounds".

I consider the Stones, Yardbirds, Byrds, Beatles and the Spoonful the leaders in the new trend in today's pop music. I have especially enjoyed the way in which you have covered these groups, and I trust you will continue this excellent coverage in the future. I also appreciate the intelligent way in which you keep us (the serious not so typical music listeners) informed.

I do have one question for you. In the July issue of Hit Parader, Jim Delehant mentioned that the Yardbirds had backed Sonny Boy Williamson on a recent Mercury album. Could you please tell me the name of the album and give me some information on the album.

Congratulations again on a fine magazine!!

Sincerely yours,
Leonard Jolley
Cliffside, N.C.

The album is "Sonny Boy Williamson & The Yardbirds" - Mercury MG 21071 - recorded during a live performance at the Crawdaddy Club in Richmond, Surrey in the Fall of 1963. Eric Clapton, not Jeff Beck, plays lead guitar. Before he died, Sonny Boy was the idol of British musicians interested in the blues. The Yardbirds were his closest aides-de-camp at the time.

Dear Sirs:

Your articles on the Stones are very good and to the point. I'd like to comment on whether the Stones could hate their fans. I've had the good fortune to meet the Stones on several occasions and I think I've come a long way from the bottom of the ladder. I consider myself very lucky and I've really sweated blood to see them but I'm by no means one who can call the connections when I need them. I can understand why fans lose hope when the chips are down because I keep telling myself that this will be the last time, but I've found once you've got it in your blood it's hard to get it out of your system.

HIT PARADER'S CROSSWORD

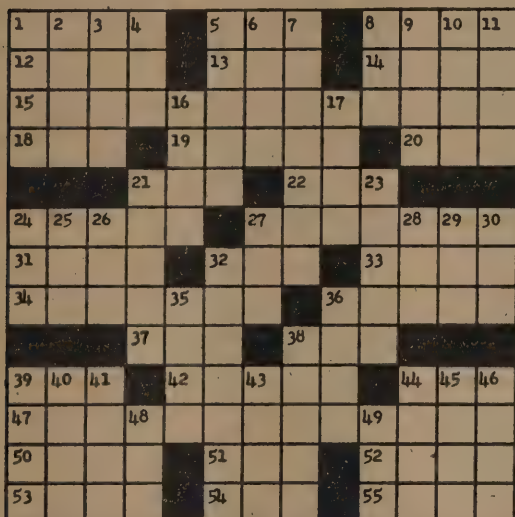
ACROSS

- 1 "She'll --- back"
5 For each
8 "--- now my love" by
Sonny and Cher
12 Cain's brother
13 Evelyn Scott in T.V.
series Peyton Place

- 14 Employ
15 Group popularized
"Going Home" (2 wds.)
18 "--- her dance", by
Bobby Fuller Four
19 Nephew's sister
20 Tit for ---
21 Joan of ---
22 Priestly vestment

- 24 Julia ----, Ed Sullivan's
pretty TV Commercialist
27 Keith ----, "What'd
I say"
31 Medley
32 Pairs (abbr.)
33 "Bald headed ----"
34 ---- Lewis, "Baby I'm
Yours"
36 Sound of sheep
37 Summer (Fr.)
38 --- Starr, singer
39 Scatter seed
42 Willow
44 --- Christie
47 Group, Elyse Herbert
sings with (2 wds.)
50 Opera by Verdi
51 Piece out
52 More than one louse
53 Red
54 Dutch yeses
55 --- Neil

- 5 Terror
6 Graham ----, Drummer
with The Moody Blues
7 The Young ----, "Good
Lovin'" their hit
8 The ----, Group popularized
"My Generation"
9 Clue
10 Region
11 Try
16 Concerning Law
17 "Please ---- me why"
21 "In my ---- Hacienda"
(old song)
23 ---- Preston, "Midnight
Hour"
24 What Beatles usually
run into
25 Guido's highest note
26 Broadcast
27 Constellation
28 "Come --- about me"
29 "You're the ----" by the
Marvellettes
30 --- King Cole
32 Star of movie "Paradise,
Hawaiian Style"
35 A digit, (2 wds.)
36 Kind of wire
38 Evelyn ---- actress
"The Jolson Story"
39 "Kansas City ----" by
Roger Miller
40 State
41 Marries
43 ---- Chase, actress
44 Lion's den
45 "Just ---- in my life"
46 Took advantage of
48 --- And The Americans
49 Sprite



DOWN

- 1 ---- Wilson of the Beach
Boys
2 Double reed instrument
3 Thaw
4 House addition

Answer on Page 63

I've observed the Stones with their fans and alone and if you can say they hate their fans after sitting thru 2 1/2 hours of hellos in 90° heat, you ought to try it sometimes, it's a quick way to lose an arm after all that handshaking. Now, with their new policy on restricting fans from backstage, the odds are higher against meeting them. Last year that policy was enforced but I kept going and finally all my prayers were answered. I had drawn a portrait of Bill's family and it was my main concern to get it to him in time for his birthday. The agent gave in and told me their hotel and that I was the only one he would tell. I swore to secrecy and I was actually the only one at the hotel. I couldn't believe my eyes, not a soul in sight that cared about the Stones but me. Their manager told me to wait an hour before coming because they just came in and were sleeping. I waited and then went up. The Stones were all divided up on different floors so it took me a while to find Bill. He was pleased with the gift but I did have a yearning to see Keith. Bill said he was on the 11th floor somewhere, but he didn't know the room number. With the help of alert ears, I heard a guitar playing. I didn't want to disturb Keith so I waited a good half hour before knocking. He was as sweet as he could be but to my dismay, they had to get ready to leave for the show and were flying right out.

From all my efforts that day, I only saw the Stones for 5 minutes, but to this day

I still don't regret the waiting I did. I think it's better to have the Stones think you have enough sense to know when not to disturb them. It took a lot of will power to keep my hand from knocking and I'm glad I didn't.

No, I don't think the Stones hate their fans, but they can be peeved at those who forsake their privacy and think of themselves first. The Stones will be in town in a week and I'm the most depressed girl you've ever seen. It's following the normal pattern again but something tells me my luck has come to an end and it's time I closed the Hope chest.

Sincerely,
Joyce Moy
Chicago, Ill.

Dear Sirs:

In defense of the Lovin' Spoonful, please print this open letter to DJ Jim Mitchell of radio station KCBQ, San Diego, California.
Dear Mr. Mitchell:

In the September issue of Hit Parader, you are quoted as having said that some of the Lovin' Spoonful's songs contain lyrics which, in your opinion, could endanger the morals of teenagers.

We have copies of all their records to date, including "Summer In The City," and have yet to find anything morally harmful, or that our parents (who have heard all of the records) object to.

Believe us, sir, if there was anything in the afore-mentioned songs that could possibly en-

danger our high (thanks to our parents) moral standards, we would not have been allowed to keep them. It is a widely-shared opinion that the Lovin' Spoonful are one of the "cleanest" groups on the scene. In addition to that, they have stayed (successfully, we might add) away from the typical sloppy teenage love ballad of self-pity, immorality, and misery.

Of course, you are entitled to your opinion, but we feel that this attitude is taken by a small minority. Compared to "Gloria", "Rhapsody In The Rain," and "Sweet Pea," (ugh!) any song recorded by the Spoonful is as clean as a bottle of Ajax.

MAY SPOONFUL CLEANLINESS
REIGN FOREVER!!
Respectfully yours,
Chris Andrews
Dana Hoyle
Lewiston, Idaho

Dear Editor:

I have to write this. I'm a new Kinks fan, by just a few months really. When they came on the scene, I thought they were going to be another dumb group coming in on the invasion.

But the sound they made grew on me. Even the very few lousy songs weren't so lousy. I bought the "Kinda Kinks" album after being bothered by "Set Me Free," and the fact that I hadn't gotten a new album in groups. I bit

{Continued on next page}

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WE
READ
YOUR
MAIL



{Continued from last page}

my nose! It was about the greatest all-around collection of popular music I have. It has something for everyone on it. Am I wrong, or have those fellas been robbed promotion-wise? Very little is really heard about them, except in your magazine.

We have a bunch here who watch the "Shindig" re-runs for two reasons: 1) watch the girls (natch), 2) heckle the long-haired crowd. Well, when the Kinks come on, even they shut up (a courtesy usually reserved only for Marianne Faithful). They were doing "See My Friends," and it was so eerie! The hecklers, that is. The song just blew their minds.

I hope you print this (here we go, right?) I hope the Kinks are frequent readers of Hit Parader. And to top that, I hope they read this. Sort of hoping for a lot, I suppose. If they do, by chance, I want them to know that we're behind 'em, everywhere we look, they're coming on strong. They're even more popular than us (gak, gak). Kinks. You've got friends!

Sincerely,
The Ravin's
New York

Dear Editors:

My last letter, printed recently in HP, contained a great deal of praise for Yardbird Jeff Beck. I did not know until yesterday that the live side of the "Having A Rave Up" LP was done with ex-Yardbird lead Eric Clapton. I obtained the English LP "Five Live Yardbirds" recorded at the Marquee Club in London in 1964. That LP contains the entire live side of Rave Up, plus 5 other numbers. (This entire album was done live). No wonder Jeff Beck didn't answer the letter I wrote him, loaded with technical inquiries — the poor man couldn't — he didn't record the numbers! I am thoroughly disgusted with the professional ethics of their label P.R. department and their U.K. counterparts and with the Yardbirds' former manager. I am not defending Eric Clapton nor down-grading Jeff Beck. Something tells me both men are backed into a corner by the powers that be. This sort of thing is unfair to both of them. It's also discouraging to discover such blatant dishonesty in the business. Truthfully, I'm outraged over this. I am wondering exactly how much we've heard of Jeff Beck. Someone let slip the fact that the "For Your Love" single was done with Eric; so was "I Wish You Would" (both found on the "For Your Love" LP), since that supposedly was their first English single. Can you tell me if Jeff was on any of the "For Your Love" LP tracks, and how many he did on the "Rave Up" LP? Also, can you

provide me with an address for Eric Clapton — perhaps he could handle my technical questions!

Gratefully,
Mrs. Kenneth E. Koch
Tullahoma, Tenn.

It's definitely Eric playing lead guitar on "For Your Love," "I Wish You Would" and "Little School Girl." We're not sure of the others. Jeff plays on the entire "Rave Up" album. Eric can also be heard on a new Elektra LP called "What's Shakin'." You can write to him c/o Elektra U/K Ltd., 2-4 Dean St., London W.1, England.

Dear Editor:

In your music spotlight, "Why-Do Electric Bass Players Just Stand Looking Bored and Chew Gum?"

1. They aren't concentrating on the tune or arrangement or what they are doing and just lay down enough notes to get by.

2. Or — they might think they are being cool or attracting attention and knocking out some little chick in the audience.

Personally, I've got sorry news for that type of "Ding Bat". I would expect this out of a little nickel, dime rock and roll group in which everybody wears white socks.

Then again I might be wrong. This might be a new trend coming in. But I kind of doubt it. Don't you?

Sincerely,
Tim Drummond (Elec. Bass)
Conway Twitty Band
Indianapolis, Ind.

Dear Editors:

Your reply to my letter came as a real pleasant surprise. I didn't expect an answer. I guess I did let off too much steam in criticizing you for printing some unkind things about my favorites. You're right, everyone has a right to have opinions and you're courageous in printing letters you know won't be very popular. Keep on letting us have the real inside stories and count on me as a Hit Parader booster forever.

Patti Goodwin
Cleveland, Ohio

Obviously we can print only a small number of the letters we receive. We do try to answer any intelligent letter by mail — including letters which call us some pretty rough names. In her first letter, Patti advised she'd never buy another copy of Hit Parader. Now she's a member of the exclusive HIT PARADER BOOSTER CLUB. No dues, no gimmicks, no contests, nothing. It's free. Some inside information sometimes.

If you want to join just send your name and address on a post card to, HIT PARADER BOOSTERS CLUB, Derby, Conn. If we don't already have too many members in your neighborhood, you're in.

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●TO SHOW I LOVE YOU

(As recorded by Peter & Gordon/
Capitol)

TONY HATCH

I will come to you each night and hold
you tight
Just to show I love you
Then I'll call you when I'm away
Just to show I love you
So many things that I could say and do
So many ways to prove my love is true.

I'll help you when you're sad and make
you glad
Just to show I love you
And remember all the time that you are
mine
And I'm thinking of you
Don't break these ties
Whatever we may do
I will tell you till I die
My darling, I-I-I-I love you.

So many things that I could say and do
I will tell you till I die
My darling, I-I-I-I love you.

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●LIVIN' ABOVE YOUR HEAD

(As recorded by Jay & The Americans/
United Artists)

MARTY SANDERS

KENNY VANCE

JAY BLACK

Baby, I can't believe that you're the
same sweet girl
That I once knew
And baby a change has come about and
it don't look too good on you
It seems so strange, your putting me
thru changes
'Cause baby, you started doin' things
you should not be doin'
You're livin' above your head, girl
You're comin' on way too strong
You're livin' above your head, girl
Something has got to go wrong with our
love
Baby, don't think I don't know you're
runnin' out with other guys
And baby, tho' it hurts me so
You know that I'm still hypnotized
Don't let my pride kill all the love inside
of me.

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Inc.

●DISTANT SHORES

(As recorded by Chad & Jeremy/
Columbia)

JAMES GUERCIO

Sweet, soft summer nights
Dancing in the starry light
You came for me to follow
And we kissed on distant shores
Long, quiet hours of play
Sounds of tomorrow from yesterday
Love came for me to follow
And we kissed on distant shores
The careful glance of children playing
Raindrops fall as if they're saying
Quiet thoughts of you caressed by time
The breeze of summer's gone
Distant memories as nights grow long
You came for me to follow
And we kissed on distant shores.

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●ALFIE

(As recorded by Cher/Imperial)

HAL DAVID

BURT F. BACHARACH

What's it all about Alfie?
Is it just for the moment we live?
What's it all about when you sort it out
Alfie?
Are we meant to take more than we
give
Or are we meant to be kind?
And if only fools are kind, Alfie
Then I guess it is wise to be cruel
And if life belongs only to the strong
Alfie, what will you lend on an old
golden rule?

As sure as I believe there's a heaven
above, Alfie

I know there's something much more
Something even non-believers can believe
in

I believe in love, Alfie
Without true love we just exist, Alfie
Until you find the love you've missed
you're nothing, Alfie

When you walk let your heart lead the
way and you'll find love any day
Alfie, Alfie.

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●SUNSHINE SUPERMAN

(As recorded by Donovan/Epic)

DONOVAN

The sunshine came softly thru my a'window,
today
Could've tripped out but I've a'changed
my ways
It'll take time, I know it
But in a while you're gonna be mine,
I know it
We'll do in style 'cause I made my mind
up
You're going to be mine I'll tell you right
now
Any trick in the book and now, baby,
all that I can find
Ev'rybody's hustlin' just to have a little
scene
When I say we'll be cool I think that
you know what I mean
We stood on the beach at sunset, do you
remember when?

I know a beach where, baby, a'it never
ends
When you've made you're mind up
fo'ever to be mine
I'll pick up your hand and slowly blow
your little mind
'Cause I made my mind up, you're going
to be mine
I'll tell you right now any trick in the
book
And, baby, all that I can find.

Superman or green lantern ain't got a
'nothin' on me
I can make like a turtle and dart for
pearls in the sea
I give you, you can just sit there a
'thinkin' on you're velvet throne
That all the rainbows a'you can a'have
for you're own
When you've made your mind up fo'ever
to be mine
I'll pick up your hand and slowly blow
your little mind
When you've made your mind up fo'ever
to be mine.

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Publishing Co. Ltd.

●ASHES TO ASHES

(As recorded by The Mindbenders/
Fontana)

TONI WINE

CAROLE BAYER

How can you look me straight in the
eye
And say I should try to forget you
Didn't my love mean anything to you?
Did all my kisses go thru you?
Ashes to ashes
Our love is a dream
That burning memories in smoke are
starting to rise
I can't keep the tears in my eyes
How can you tell me it's over and
done
Wasn't it fun while it lasted
How can you tell me you want to be
free and no longer need me
beside you.

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●OVER, UNDER, SIDEWAYS, DOWN

(As recorded by the Yardbirds/Epic)

GEOFF BECK

JAMES MCCARTY

KEITH RELF

CHRIS DREJA

PAUL SAMWELL-SMITH

Hey, hey, hey, hey
Cars and girls are easy come by
In this day and age
Laughin', jokin', drinkin', smokin'
Till I've spent my wage.

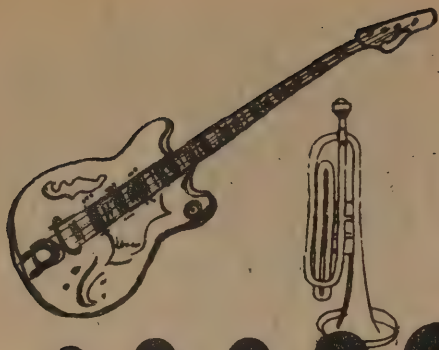
When I was young
People spoke of immorality
All the things they said were wrong
Are what I want to be
Over, under, sideways, down
Backwards, forwards, square and round
Over, under sideways, down
Backwards, forwards, square and round
When will it end
When will it end
When will it end.

I find comments 'bout my looks a
relativity
Think I'll go and have some fun cause
it's all for free
I'm not searching for a reason to
enjoy myself
Seems it's better done than argued with
with somebody else
(Repeat chorus).

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Solution for puzzle
found on Page 61

C	O	M	E	P	E	R	N	E	A	T
A	B	E	L	A	D	A	H	I	R	E
R	O	L	L	I	N	G	S	T	O	N
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JOHN LENNON



MITCH RYDER



PAUL BUTTERFIELD

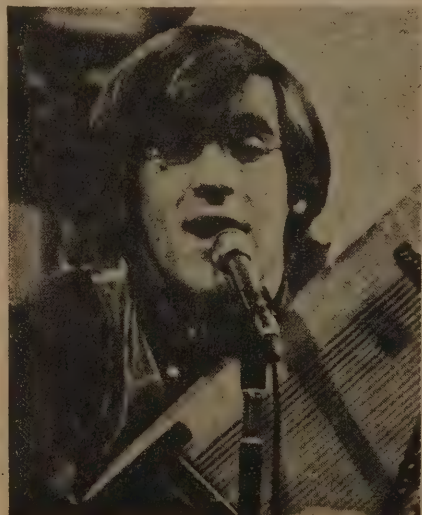


JAMES BROWN



OTIS RUSH

Wait a minute! Hold everything! We just saw a full page ad for the rhythm and blues version of "They're Coming To Take Me Away, Ha Haa." That's show biz./Little Junior Parker recently left Duke Records and signed with Mercury./At the risk of getting angry letters from Rolling Stones fans, we'd like to say this. In "Money Won't Change You," isn't James Brown showing Mick Jagger the correct way to improvise on "Going Home"? We can't help snickering when Mick tries a Wilson Pickett on that track. Shucks Mick, you got to git it, git it. However, the Stones did an excellent job all around on "Route 66" and "Around and Around." C'mon you guys, look back a little, then start again./About the d.j. who calls himself the 5th Beatle, John Lennon said, "He's sure hard to get rid of."/Recently, Variety gave Muddy Waters a so-so- review in their "new acts" column. We say, Mudd's Boffo Blues Ballyhoos Hippie Hooboy./Here's two new LPs for your digestion. "The Big Blues Harmonica of Ben Benay" on Capitol is really wild, but as a harp player Benay should go back to selling shoes. However, some nice sounds here, especially the dobro-electric fiddle tracks. Guys are highly accomplished electric musicians. Another LP is "Chicago The Blues Today - Vol. 2" on Vanguard. This one is just wow. You can't get much more accomplished than Otis Rush and his band. Otis is in good company with Jimmy Cotton, Otis Spann and the little known Homesick James. Buy this album or else we'll never speak to you again./Let's see now, the "Yech Award," Who should get it this month. Ah yes - Napoleon./ Mitch Ryder is wondering why R&B stations won't play his records. Could it be he can't sing?/ John Sebastian's dog said woof last week and John said "nice dog."/Leslie Gore is joining the Paul Butterfield Blues Band as vocalist at the opening of Howie's Hot lunch wheelbarrow./"Yuhi Wa Akaku" topped Japan's best-seller list recently./We saw Freddy & The Dreamers, Gary Lewis, Dennis Wilson, Bruce Johnston, Zal Yanovsky, and Barry Goldberg at the Cafe Au Go Go one night digging the Butterfield Blues Band. Barry Goldberg is now playing organ with Bob Dylan's band on the road. □

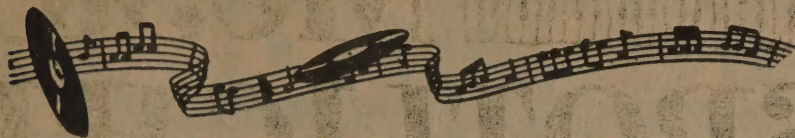


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"Dr. Feelgood & the Interns" on Okeh is the crustiest album ever. "Bald Headed Lena," that Zal sings on our "Daydream" LP, came from this album. That song and "Dr. Feelgood" are such masterpieces. There are guys playing what seem like wrong changes, guitars



Buck Owens & his band swing country music.

out of tune, but there is no improving on it or imitating it. I also dig a ballad on that album, "Mr. Moonlight," which the Beatles also recorded.

To those albums I'd like to add any old album at all by Buck Owens and His Buckaroos on Capitol. Why? Because this is the greatest country and western band, the virtuoso of each instrument is there. Buck's songs and his band are all one instrument. Sort of the great Pedal Steel In The Sky.

There are a few singles that have influenced me. One is "Dancing In The Street" by Martha & The Vandellas. It has the world's hardest 2 and 4 I have ever heard. Martha's "Dancing" hit me hardest because when I first heard it, it was at the beginning of summer.

I also liked "Get Out Of My Life, Woman" by Lee Dorsey. I liked the drummer, the ad-lib bass, piano and Dorsey's out of sight singing. □

●MY HEART'S SYMPHONY



(As recorded by Gary Lewis & The Playboys/Liberty)
GLEN D. HARDIN

When you told me that you loved me
And I thought I could tell that you did
My heart told me all was well
From the deepest part of me
There came a melody, complete with
harmony

As my heart played for me a symphony
I remember all the times you told me that
you were mine

And I remember what it did to me
From the deepest part of me
There came a melody, complete with
harmony

As my heart played for me a symphony.

But when I found your goodbye note
When I read the things you wrote
Then I knew that you had gone from me
From the deepest part of me
Can't tell it was a tragedy
No trace of harmony, no symphony
For there was no heart left in me.

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●WOULDN'T IT BE NICE

(As recorded by The Beach Boys/
Capitol)

BRIAN WILSON
TONY ASHER

Wouldn't it be nice if we were really older
Then we wouldn't have to wait so long?
And wouldn't it be nice to live together
In the kind of world where we belong?
You know it's gonna make it that much
better

When we can say goodnight and stay
together

Would it be nice if we could wake up
in the morning when the day is new?
And have to have to spend the day together
Hold each other close the whole night
through

Oh, what happy times together we'd be
spending

I wish that every kiss was never ending.

Oh, wouldn't it be nice?

Maybe if we think and wish and hope
and pray it might come true

Maybe then there wouldn't be a single
thing we couldn't do

Oh, we could be married

And then we'd be happy

Oh, wouldn't it be nice?

You know it seems the more we walk
about it

It only makes it worse to live without it
But let's talk about it

Wouldn't it be nice?

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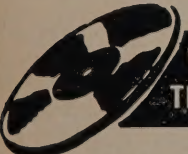
SUMMER IN THE CITY



I COULDN'T LIVE WITHOUT YOUR LOVE



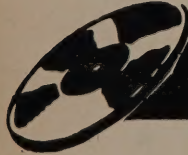
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| 3. Blowin' In The Wind | 23. Summer Nights | 43. The Name Game |
| 4. Warm And Tender Love | 24. We Gotta Get Out Of This Place | 44. Tell Her No |
| 5. Pretty Flamingo | 25. Houston | 45. All Day And All Of The Night |
| 6. See You In September | 26. The In Crowd | 46. This Diamond Ring |
| 7. Paint It, Black | 27. I Know A Place | 47. My Girl |
| 8. I Am A Rock | 28. I'm Telling You Now | 48. The Jolly Green Giant |
| 9. Red Rubber Ball | 29. Girl Don't Come | 49. Michelle |
| 10. Green Grass | 30. Do You Wanna Dance | 50. Tell Me Why |
| 11. Opus 17 | 31. Long Lonely Nights | 51. Can You Please Crawl Out Your Window |
| 12. Girl In Love | 32. Stranger In Town | 52. Sounds Of Silence |
| 13. Sure Gonna Miss Her | 33. Turn Turn Turn | 53. Five O'Clock World |
| 14. Daydream | 34. I Hear A Symphony | 54. A Well Respected Man |
| 15. Somewhere | 35. But You're Mine | 55. You Were Made For Me |
| 16. Bang Bang | 36. Get Off My Cloud | 56. Back In My Arms |
| 17. Good Lovin' | 37. I'm Henry The VIII, I Am | 57. Crying In The Chapel |
| 18. Kicks | 38. I Like It Like That | 58. Engine Engine No 9 |
| 19. Positively 4th Street | 39. Easy Question | 59. L-O-N-E-L-Y |
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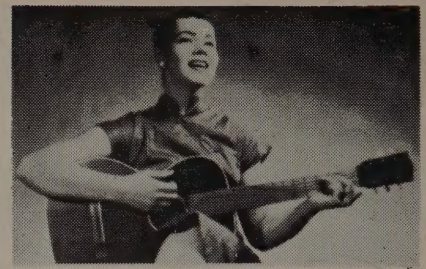
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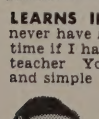
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These Students Did It...YOU Can Do It!



FRIENDS ARE ASTONISHED—“Ever since I signed up for Piano Course I have been reaping happiness. My friends are astonished and my family happy. I am a happier person. I will never forget all the fun I've had while being enrolled in your School.”
—Linda L. Kertz
Airville, Pa.



LEARNS IN SHORT TIME—“I could never have learned music in such a short time if I had taken lessons with a private teacher. Your Course is so interesting and simple I plan to take another one.”
—Claudette Smith
Choudvant Louisiana



HAS 3-PIECE BAND—“I never thought when I took up your Course that I would play this well. I have a three-piece band and we play at night clubs. So you see how much your Course means to me.”
—Howard Clark, Blaine, Ohio

**U.S. SCHOOL OF MUSIC, Studio 211,
Port Washington, New York 11050**

I want to learn to play the instrument checked below. Please send me **FREE**, your 36-page illustrated book "Now You Can Learn Music in Your Own Home." I am under no obligation, and no salesman will call.

Check the instrument you would like to play (check one only):

- | | | |
|---------------------------------------|--------------------------------------|-----------------------------------|
| <input type="checkbox"/> Piano | <input type="checkbox"/> Tenor Banjo | <input type="checkbox"/> Violin |
| <input type="checkbox"/> Guitar | <input type="checkbox"/> Trumpet | <input type="checkbox"/> Ukulele |
| <input type="checkbox"/> Accordion | <input type="checkbox"/> Cornet | <input type="checkbox"/> Clarinet |
| <input type="checkbox"/> Saxophone | <input type="checkbox"/> Organ — | <input type="checkbox"/> Trombone |
| <input type="checkbox"/> Steel Guitar | pipe, elec- | <input type="checkbox"/> Mandolin |
| | tronic, reed | |

Do you have instrument?

☐ Yes ☐ No

(instruments, if needed, supplied to our students at reduced rates.)

Name..... Age.....
(Please Print Clearly)

Address.....

City.....

State.....

ZIP CODE ZONE NO.
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